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he season

iorgio Sant'Angelo:
ashion's First Folk Hero

FEB 1 9 2002

Jennifer Connelly

The City's Golden
(Globe) Girl

PLUS

Michael Wolff on
Media King Lears

Landon Thomas Jr. on
Bob Rubin's Enron Call

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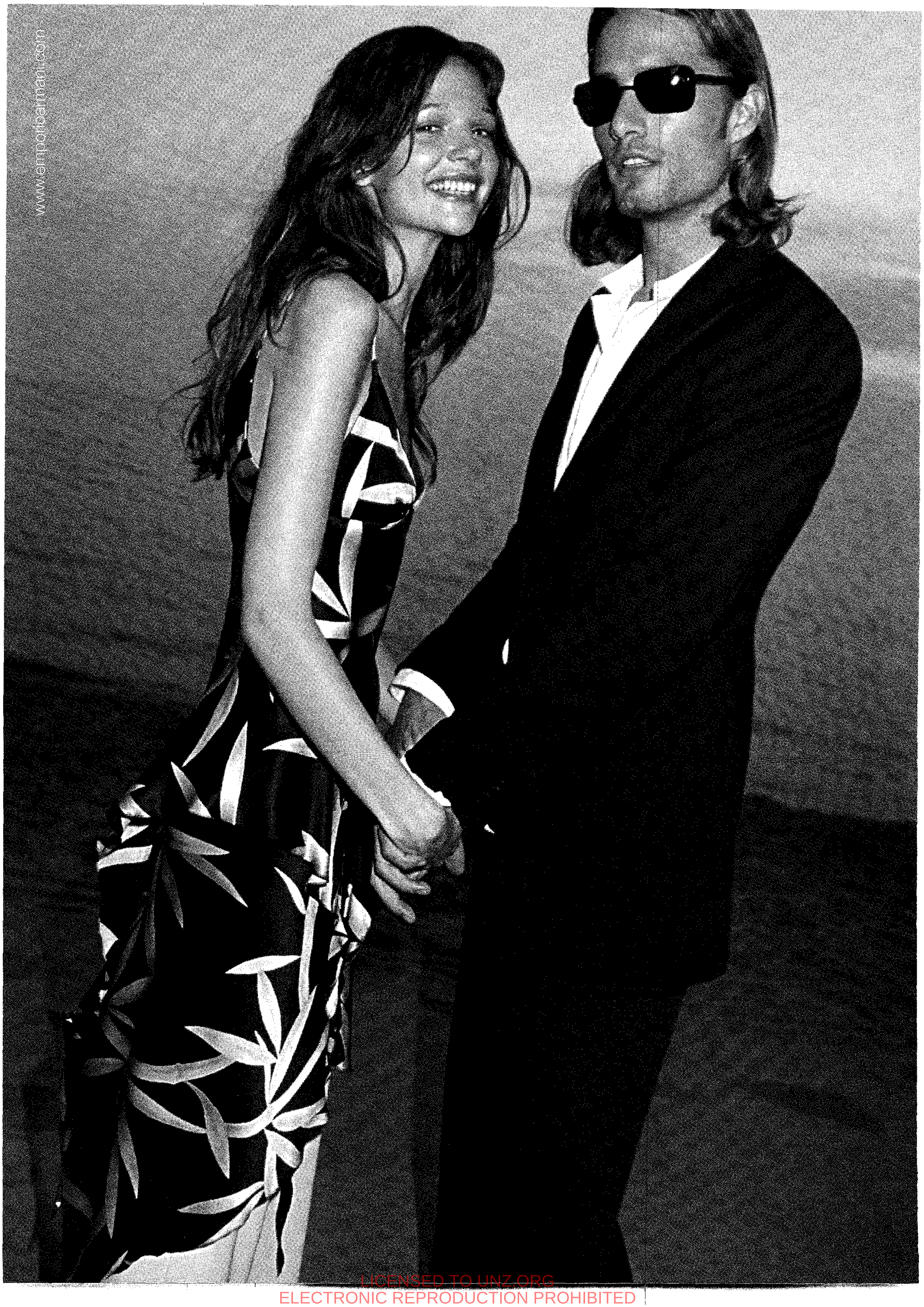
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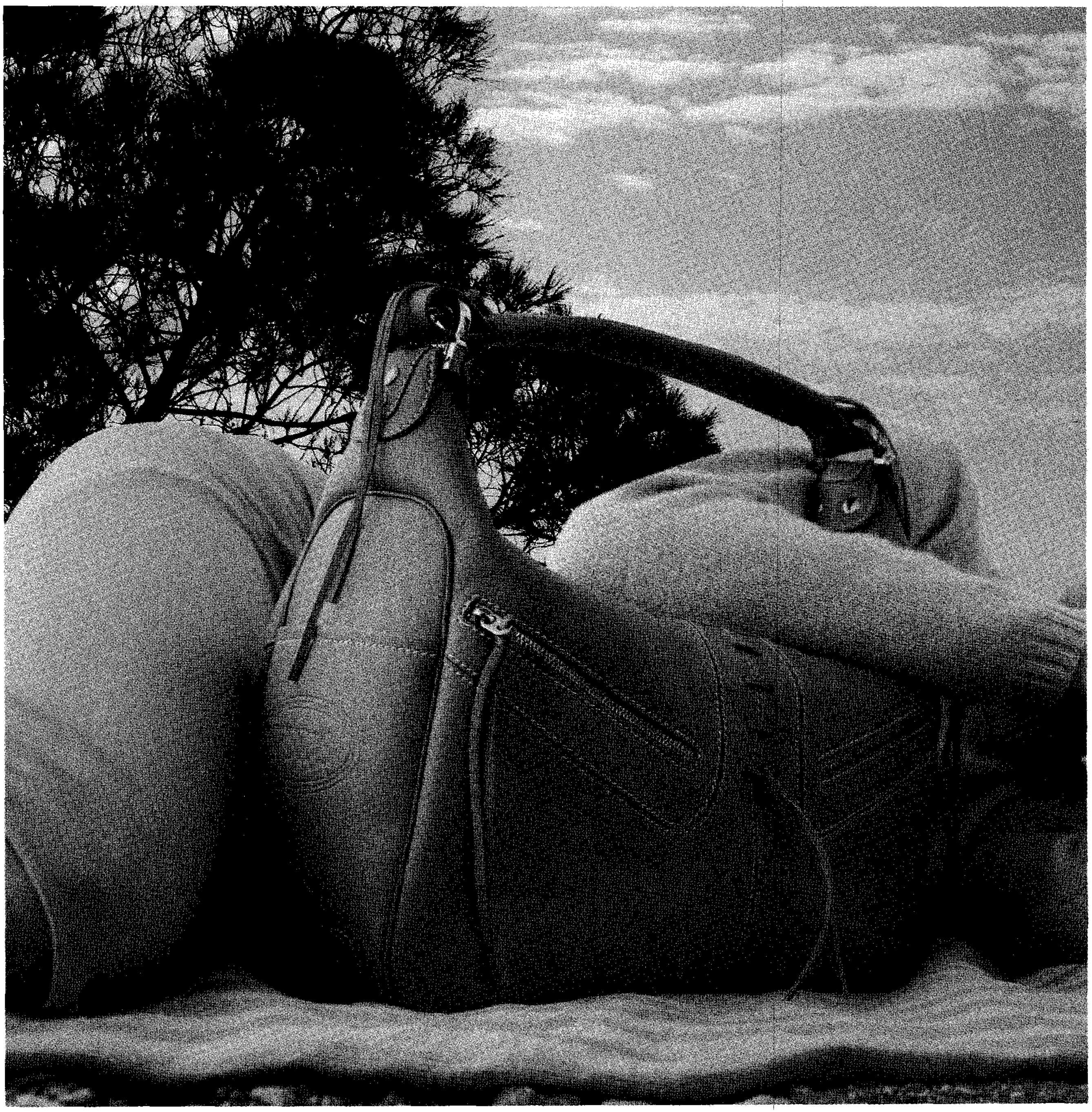

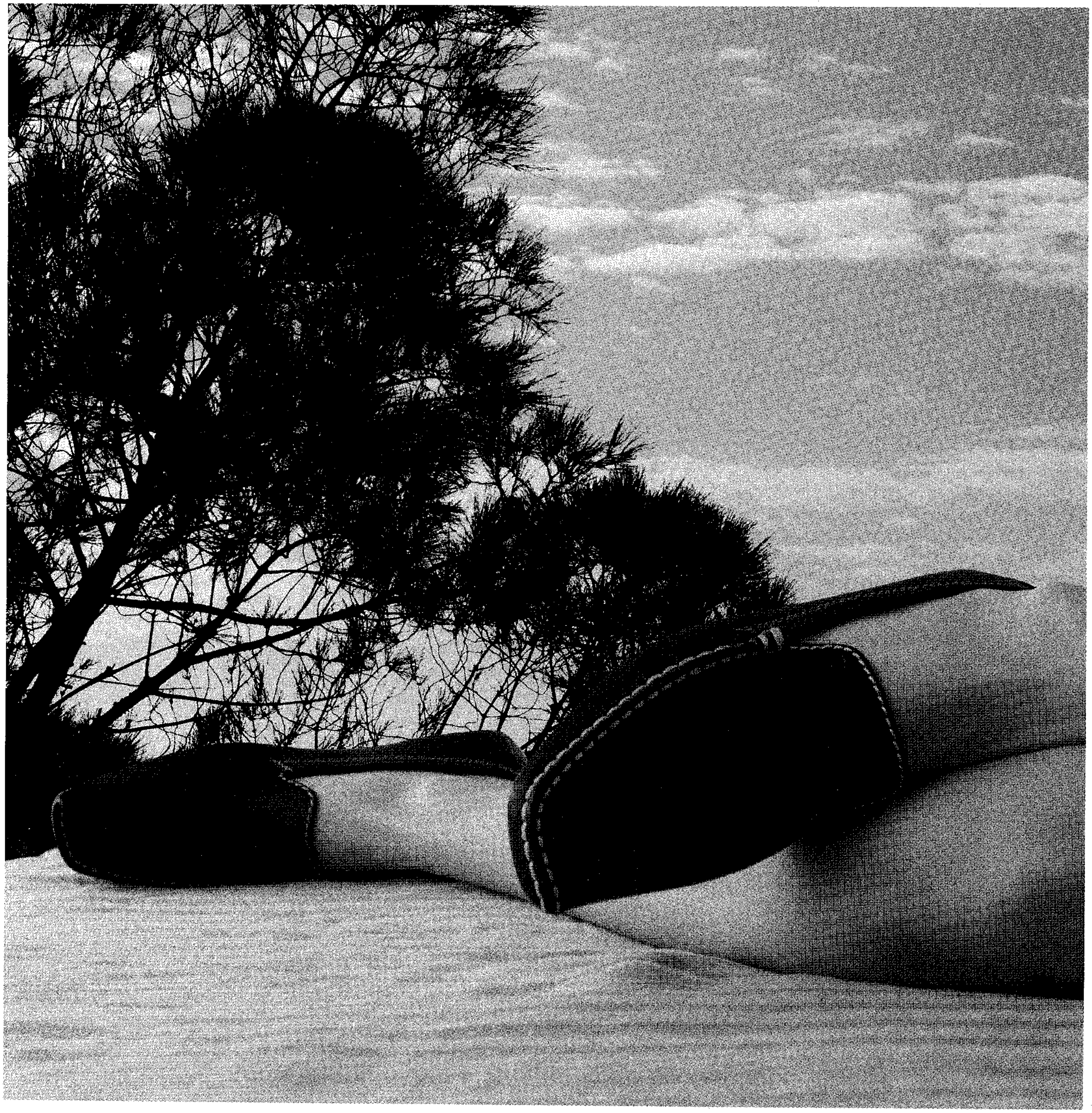

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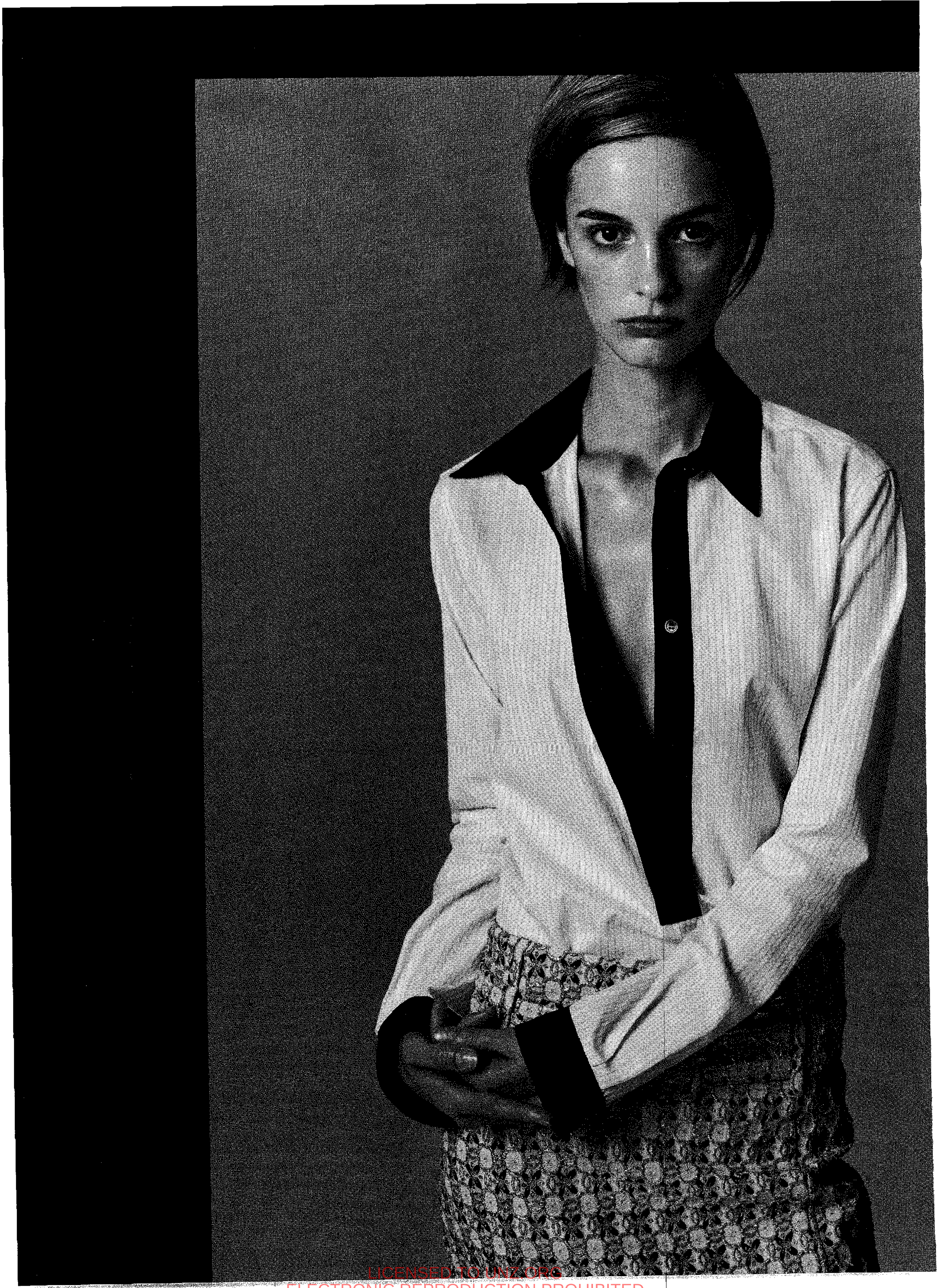

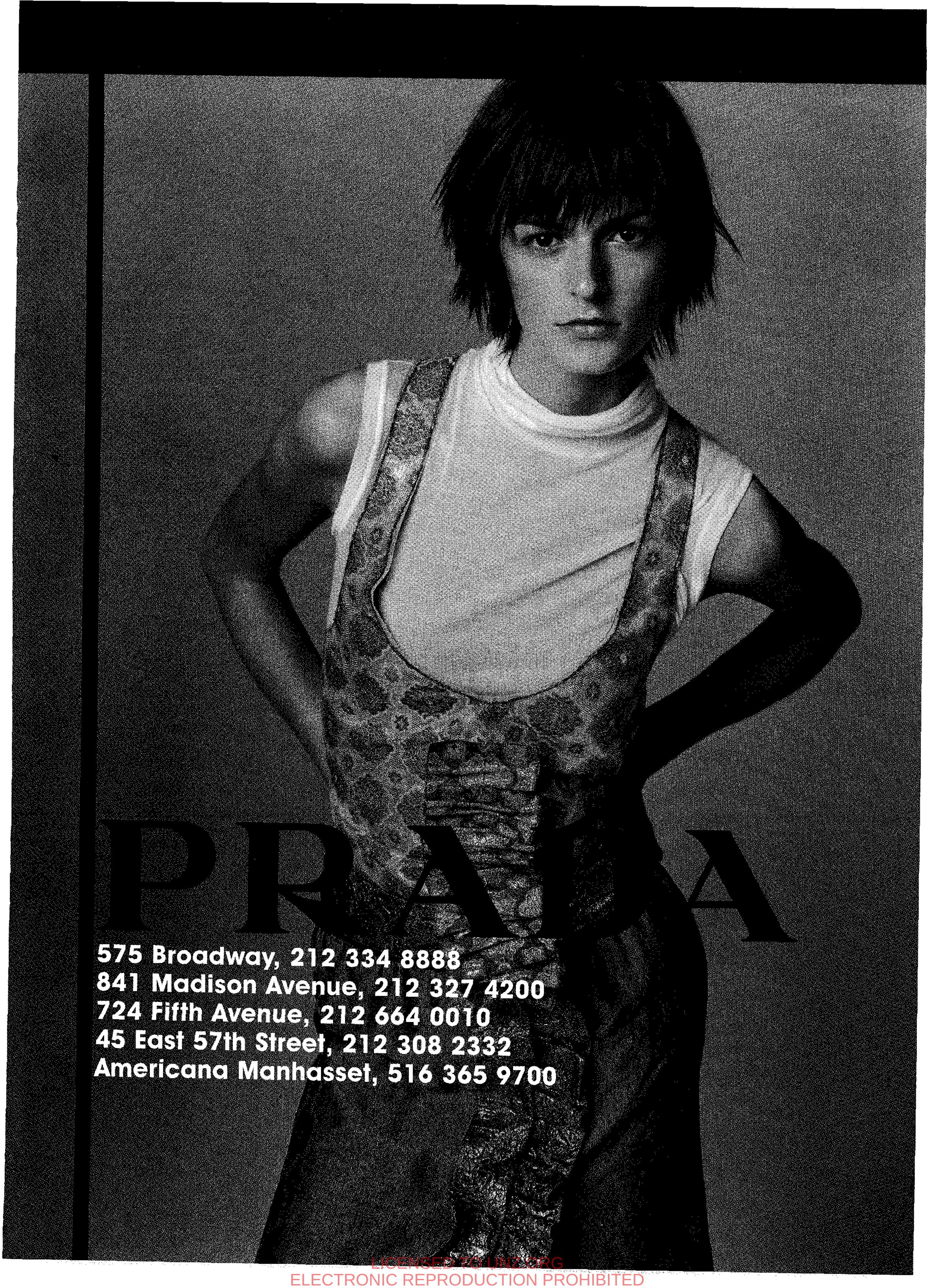

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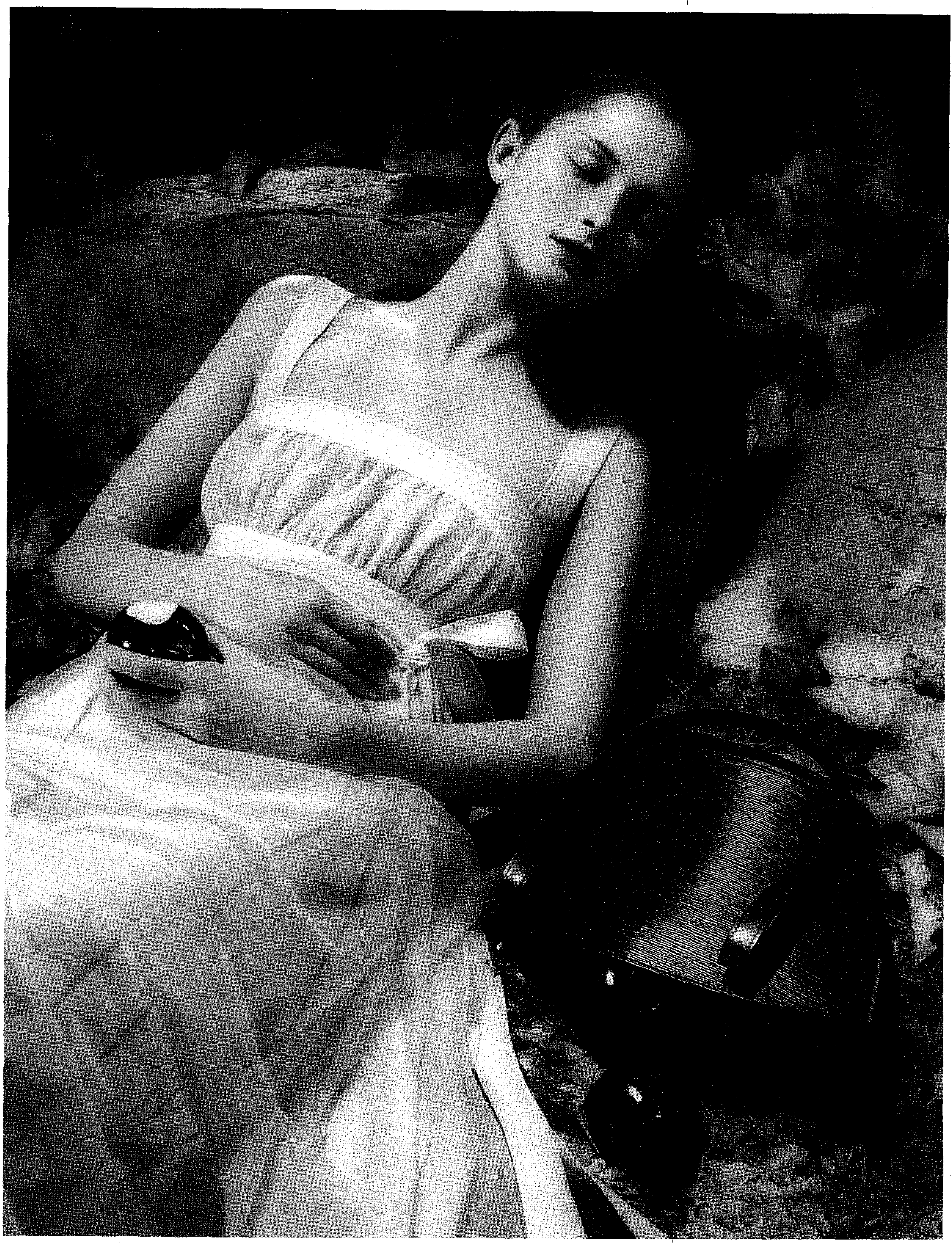

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Content

Spring Fashion 2002

February 18, 2002

56 **A Perfect Ten**
Ever wonder how the effortlessly stylish got that way? By stocking their closets with these under-the-radar but street-smart lines.

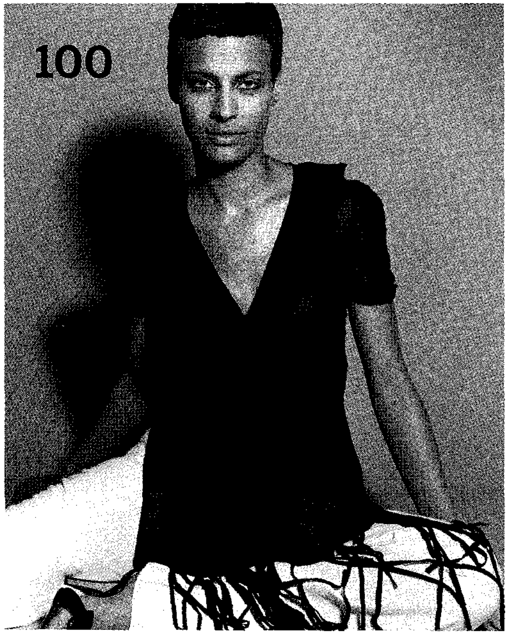
66 **Golden Touch**
New York girl makes great: Golden Globe winner Jennifer Connelly breaks out onto the Hollywood A-list (and into some of the spring's most romantic clothes)

74 **Best in Show**
The winners are announced: From sheer chiffon to safari chic, here are the looks that will take the victory lap this season

84 **The White Album**
Best friends, lovers, siblings, officemates: All wear white clothes as varied as New Yorkers themselves

94 **Gentleman's Club**
Five of the city's most dapper men—and one fortunate woman—take the new streamlined styles for a test drive

100 **Arts and Crafts**
This season, it's all in the details. A sampler of spring's soft touches, from fringe to frills.



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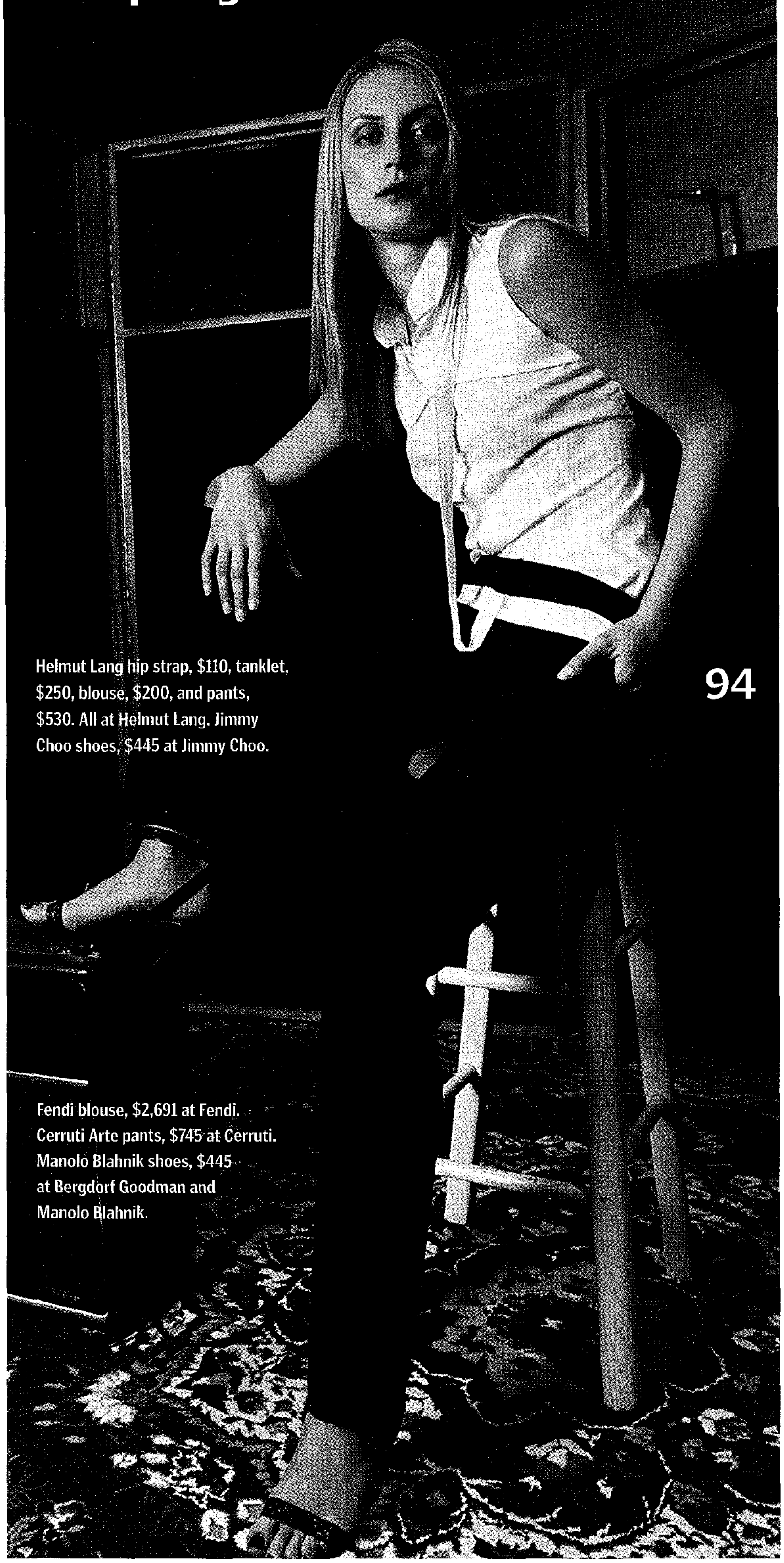

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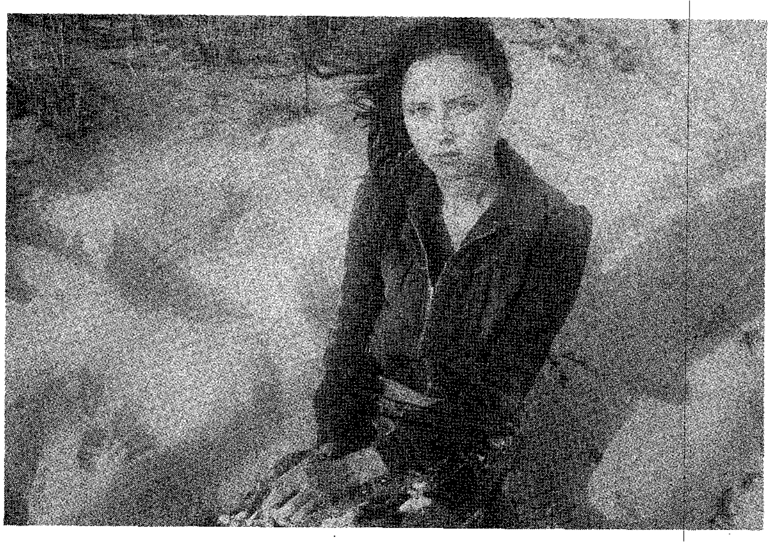

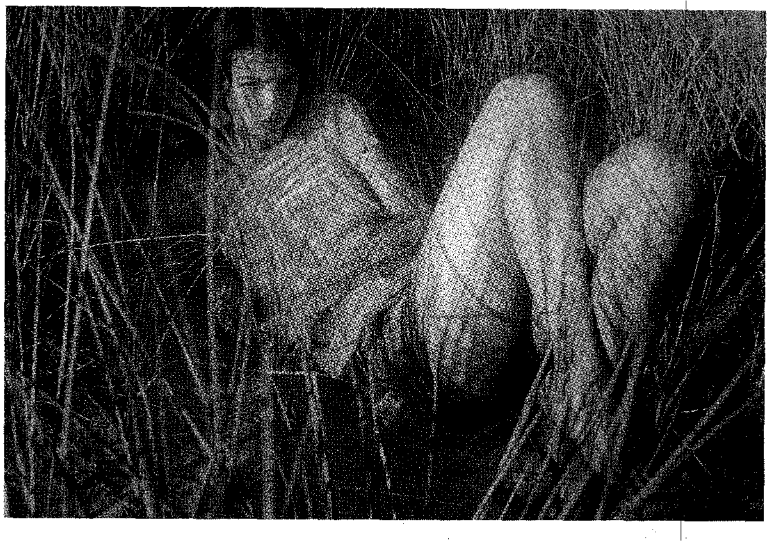

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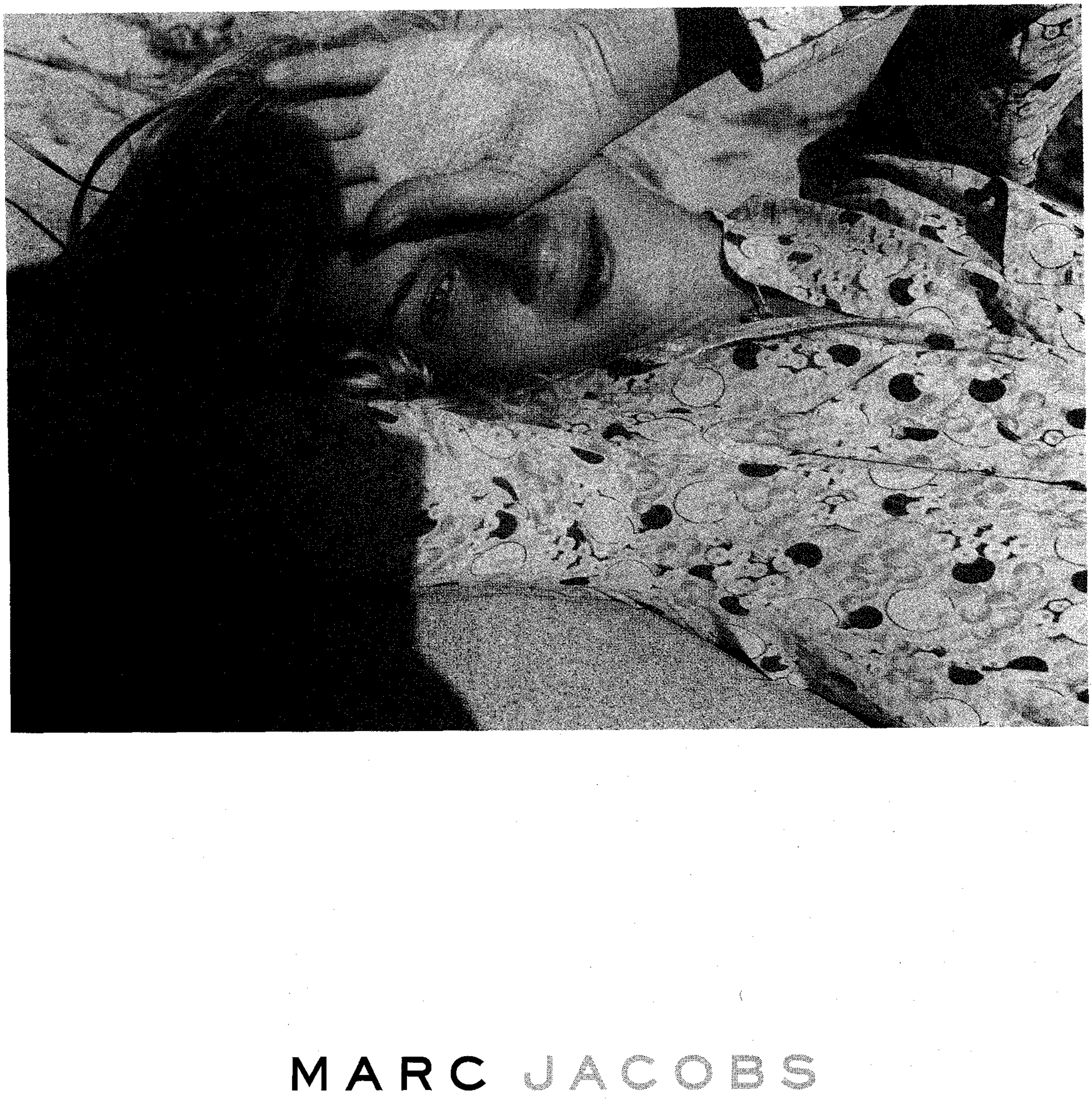
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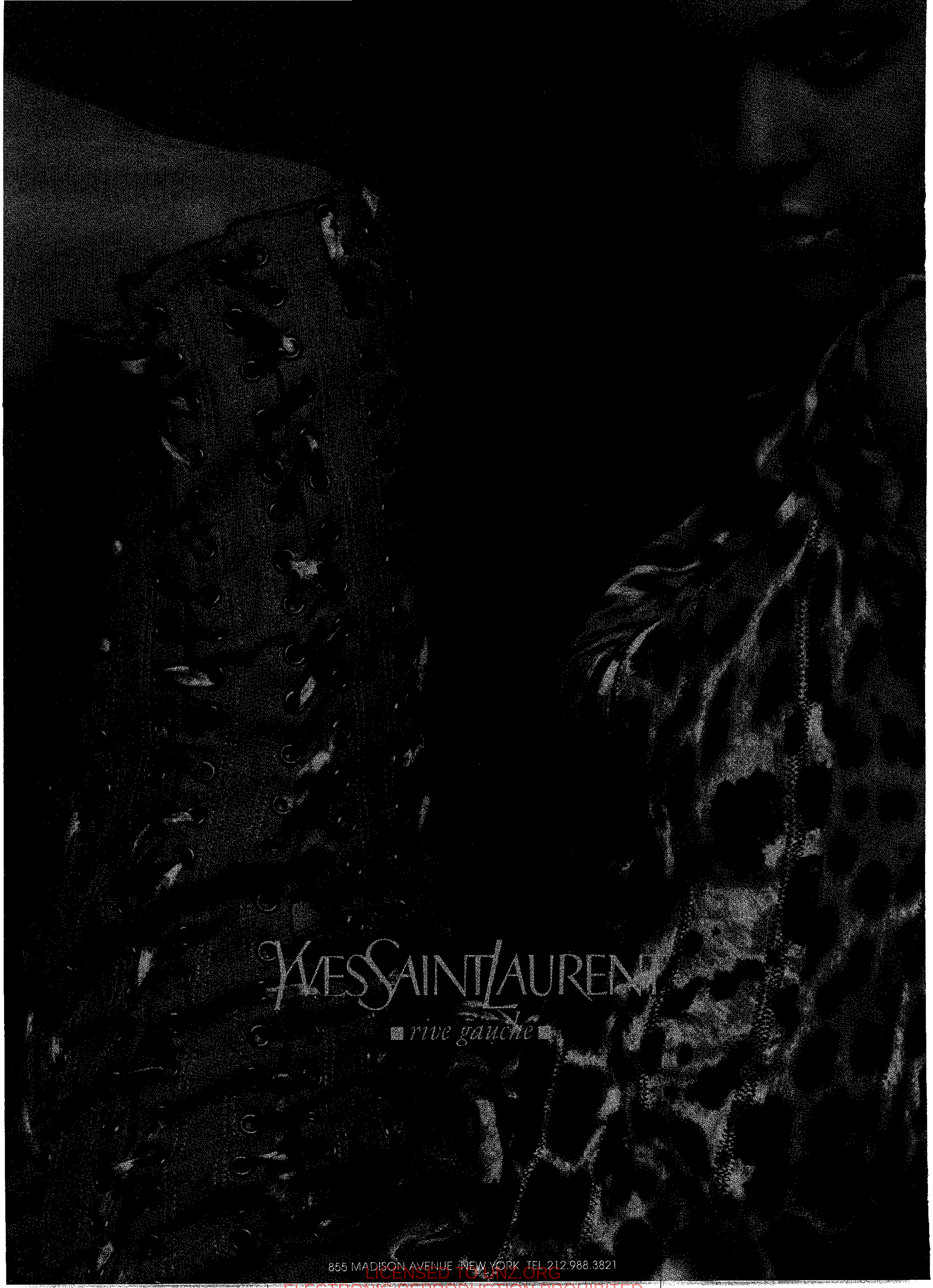
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Contents

February 18, 2002

20 **Letters**

25 **Intelligencer:** Marc S. Malkin

28 **Scene:** Patrick McMullan

31 **Gotham**

34 **I'm Right, You're Wrong:** Ed Koch and Al D'Amato

Columns

38 **This Media Life:** Michael Wolff
Why three media moguls are playing the bad guy in transition dramas

48 **The Business Class:** Landon Thomas Jr.
Which Bob Rubin made the Enron call: the former Treasury secretary or the former risk arbitrageur?

118 **Best Bets** Rima Suqi
Valentine's gifts for your special one (or your single self)

122 **Sales & Bargains**
Bouquets that will blow her mind—but not your budget

124 **Beauty:** Beth Landman Keil
New designer scents; eighties eyeliner; stretching at Starrett-Lehigh

165 **Cue Best of the Week**

Critics

166 **Movies:** Peter Rainer
A stellar cast of characters shines in *Last Orders;* Arnold takes on terrorism in *Collateral Damage*

169 **Dance:** Tobi Tobias
Anna Halprin joins forces with the exquisite Eiko & Koma at the Joyce

170 **John Leonard's TV Notes**

172 **Books:** Daniel Mendelsohn
Richard Ford's latest collection explores the many faces of adultery—and the people who commit it

173 **Theater:** John Simon
Kevin Bacon's acting can't save *An Almost Holy Picture;* nothing could save *Further Than the Furthest Thing*

175 **Art:** Mark Stevens
A new Surrealist survey at the Met gets to the heart of the era

176 **Restaurants:** Adam Platt
On a roll at two new Vietnamese spots: Nam and TanDa

178 **Listings**

208 **Classifieds/Personals/Real Estate**

224 **'Cue' Crossword:** Maura B. Jacobson

'Guardian' Crossword

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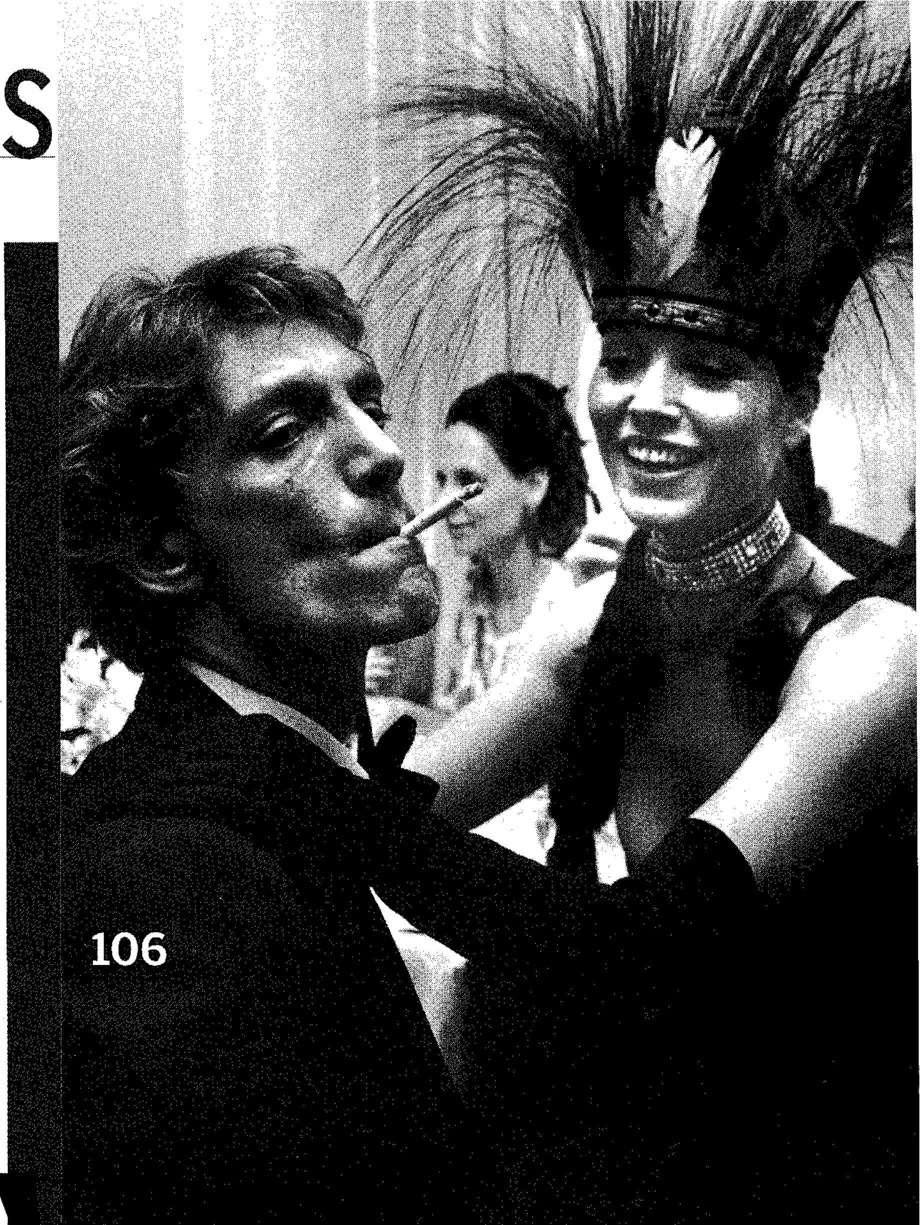
This year, readers can join *New York's* experts by voting for the top candidates in the "Best of New York" food categories. Cast your ballot at **newyorkmetro.com** today.



> "If you had to pick one designer from the late sixties and early seventies, **Sant'Angelo's the one.**"
>
> —Costume Institute curator Harold Koda, page 106

106 Giorgio Takes a Trip By David Colman

Giorgio Sant'Angelo was the wild man of Manhattan fashion from the moment he splashed onto the scene in the mid-sixties, stunning style-setters with his over-the-top designs and iconoclastic way with fabric. But his seventies supernova burned out, a casualty of changing times and business blunders; by the time he died, in 1989, he seemed destined to be merely a fashion footnote. Now, suddenly, everyone's having a Sant'Angelo moment: From Marc Jacobs to Dolce & Gabbana, designers are rediscovering his exotic, showstopping style—and his equally exuberant life.

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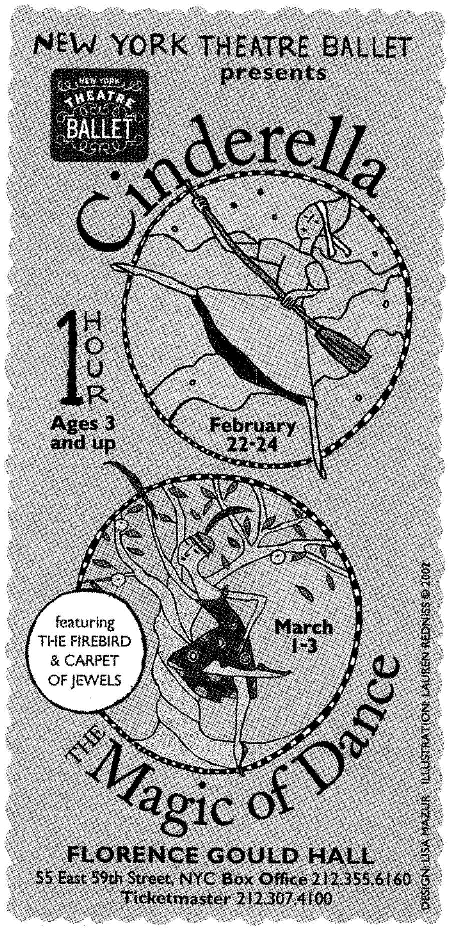

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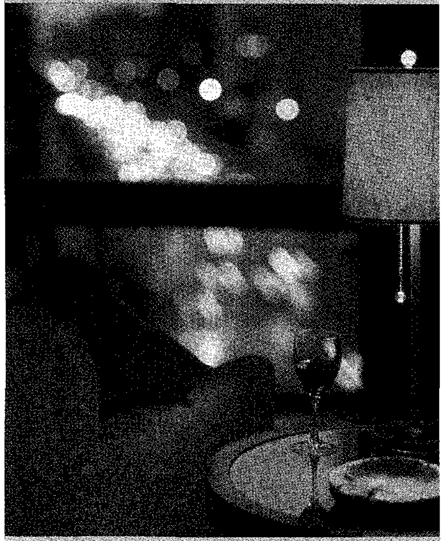

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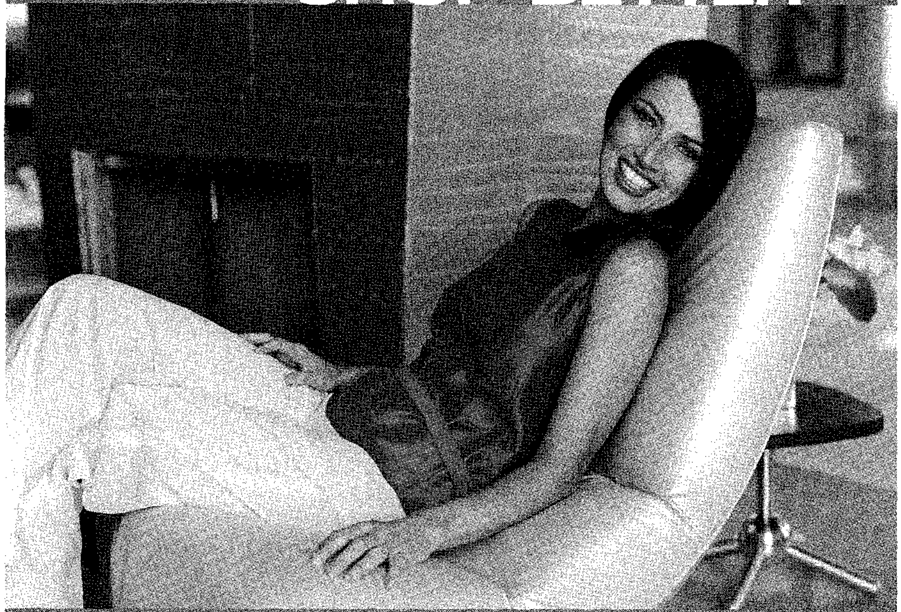

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Between the Lines

IT'S 10 P.M. DO YOU KNOW WHO'S PLAYING FAST and loose with your kids' college fund? Enron is a reminder, as if more reminders were needed, that what's hidden beneath the shimmering surface in business is what can sink you.

Of course, to the layman, almost all of it is hidden. Business in New York is a tribal activity—if you're not an insider, you're just not going to get the real story. Landon Thomas Jr., our new business columnist, *is* an insider; he managed an emerging-markets fund for Morgan Stanley for several years before deciding to pursue his current, considerably less lucrative calling.

"Having been a banker myself," says Thomas, "I've always been fascinated with the way money people act. I want to shine a light in the boardroom. That's where the drama is: what people say when their doors are closed. That's what is so underreported." Thomas, who comes to us from the New York *Observer*, and who will be writing long-form features as well as columns, understands the personalities, the language, the bonding rituals, the status totem poles—the kind of fundamentals that are never glimpsed on a balance sheet, but always felt.

In the first installment of "The Business Class," his new column (page 48), Thomas deconstructs a phone call made by Citigroup's Bob Rubin, the man practically canonized for his role as Bill Clinton's Treasury secretary during the nineties boom. The call, as was reported, was to a Treasury undersecretary in the Bush administration, in an unsuccessful attempt to stanch the bleeding at Enron. The incident, with its whiff of impropriety, stunned Rubin admirers, but Thomas puts it in perspective by reminding us of Rubin's incarnation as Goldman Sach's CEO in the go-go eighties, with a sharp eye toward precisely what separated Rubin from other gifted risk arbitrageurs of his generation—Ivan Boesky, for instance. The piece illuminates the subtlety and gamesmanship of heavy hitters doing business. And it also shows how thin the line in the business world can be between getting rich and getting indicted.

Thomas's pieces aren't investment advice. Still, we think his knowledge and insight will not only inform and entertain but help readers make decisions—inside information that's totally legal. ■

love is from the heart

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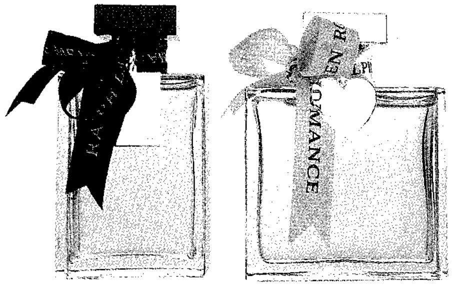

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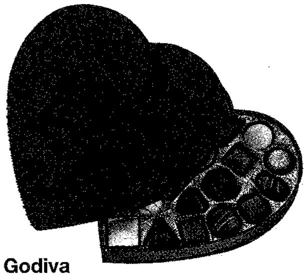

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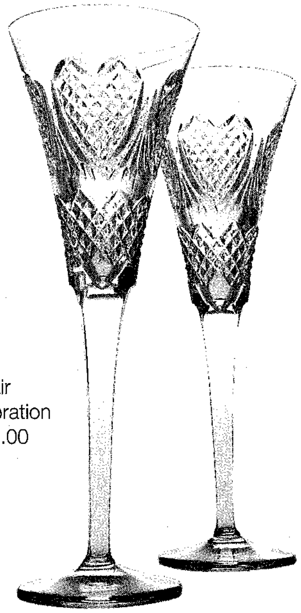
Beaded velvet heart filled with truffles and chocolates. 13.25 oz. 60.00



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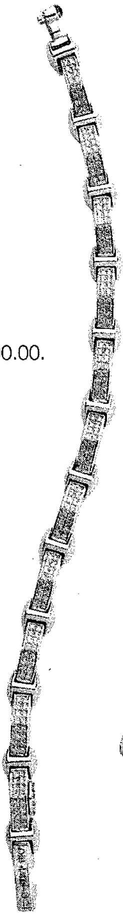

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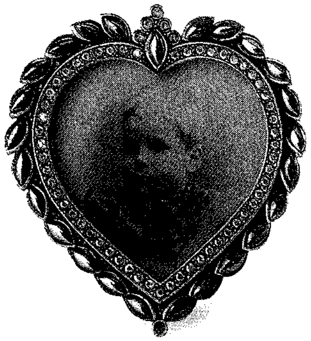

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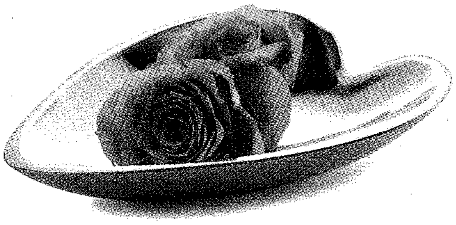

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Letters

> Weld is just another 56-year-old man who traded in his wife of 26 years for a newer model.
>
> —**Amandine Kapusc**

The Last Spa

"The Full Treatment: The Best Spas in New York" [by Beth Landman Keil, January 21–28] was a terrific piece. I felt relaxed after reading it! However, I wondered why my favorite New York spa, Frédéric Fekkai Beauté de Provence, was excluded? Not only is the ambience serene and pleasurable, the staff is among the most accommodating and talented I've come across. This is one spa you should not have overlooked.

Lori Simon, MANHATTAN

Police Procedurals

I read with interest your article on Ray Kelly ["The Twice-Top Cop," by Craig Horowitz, January 14]. For the most part, it was a well-written, balanced account of the new commissioner's challenges. I must, however, point out one error that marred the narrative.

Horowitz writes, "Deputy police commissioner Jack Maple had an idea: If you tracked the crime and put little colored dots on a map so you knew where the crimes were taking place, all you'd have to do is put the cops where the dots were." Though Maple and Bill Bratton did a spectacular job, that simple idea was not unique or original.

When I was commanding officer of Brooklyn South in 1976, we fashioned a "war room" at the borough command where crimes were tracked using a pin map of the borough. Uniformed, anticrime, and detective personnel were then deployed by precinct commanders on the basis of such information. Crime dropped in the borough, but the strategy was not required citywide until Bob McGuire became commissioner.

Bill Bratton's concept of policing was a stroke of genius that has created a safe New York City. Jack Maple was a major factor in that process, but he didn't invent the pin-map idea. His genius was to expand on it with computer printouts and face-to-face accountability, which riveted the attention of police commanders on crime-fighting. That process must continue.

James T. Sullivan, CHIEF OF DETECTIVES, NYPD (RET.), BOCA RATON, FLA.

RELAX
New York
BEST SPAS IN THE CITY
BY BETH LANDMAN KEIL

What an interesting article on the NYPD's new commissioner. The only thing that troubled me is the statement that the department has "3,000 more detectives than it actually needs." According to whom? To suggest "shutting down [the] pipeline" of promotion from cop to detective is not a way to improve morale in a department that continues to bring crime down across all categories by 64 percent. Compensation for these heroes is long overdue, and perhaps Ray Kelly may finally be the leader who will stop the fights in Albany and reward the Finest.

Kathleen Vaughan Ware, SEAFORD, N.Y.

Letting Boys Be Boys

I am writing in response to Meryl Gordon's article on the Formerly Hon. William F. Weld ["Weld at Heart," January 14]. As a former supporter of Governor Weld, I am appalled by the near-pathological bad judgment and breezy immorality that have characterized his post-political life.

Gordon calls Weld a "patrician rebel," a Wasp with a rebellious streak. In truth, Weld is just another 56-year-old man who ran into some career bumps and traded in his wife and family of 26 years for a newer model. To cast him as a rebel is almost comical, and inappropriately glorifies his performance.

Weld's wife Susan, by all accounts a formidable legal mind and dedicated public advocate, was not given a voice in the article; instead, we were treated to fawning descriptions of Weld's "light-up-the-room romance" with a journalist. Gordon's article reinforces the general societal acceptance and even adulation of powerful men who, caught up in the throes of their midlife crises, do irresponsible and ultimately ruinous things in the name of "turning a new page."

Amandine Kapusc, CHICAGO, ILL.

No Eighties Nostalgia

In his column on the upcoming midterm elections ["The National Interest: Campaigner-in-Chief," January 21–28], Tucker Carlson fails to explain why the Democrats appear to favor "raising" taxes (if that's what you call rescinding tax cuts that are years away from taking effect). The quite reasonable basis for postponing tax cuts is that we no longer have the huge surpluses on which those tax cuts were based. Re-creating eighties-style deficits by insisting on tax cuts enacted in very different times is no service to anybody.

Robert Rosenthal, MANHATTAN

Correction: The photographs of Candace Bushnell in "The Blonde Who's Had More Fun" (by Ariel Levy, February 11) were taken at the Park. ■

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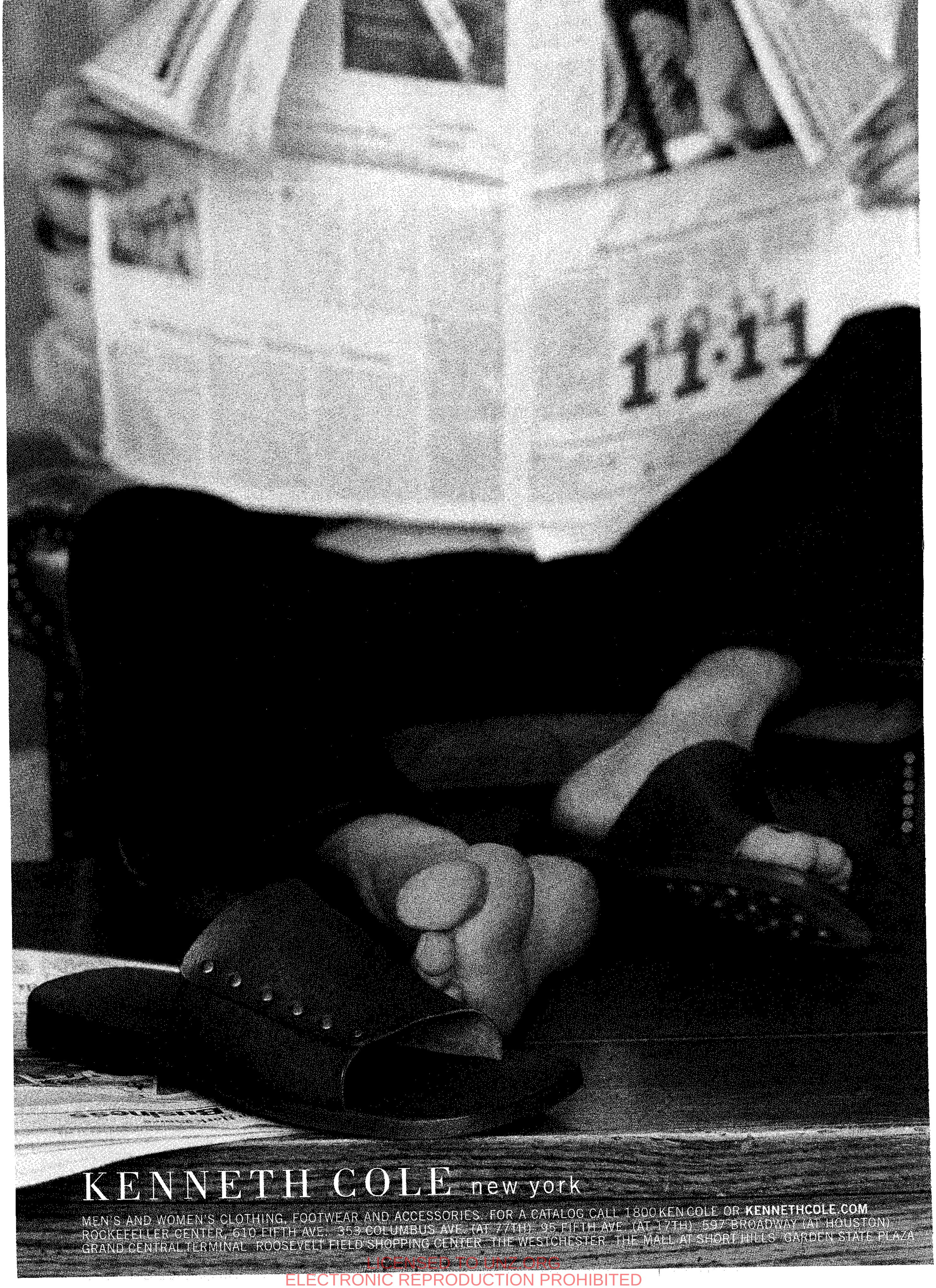

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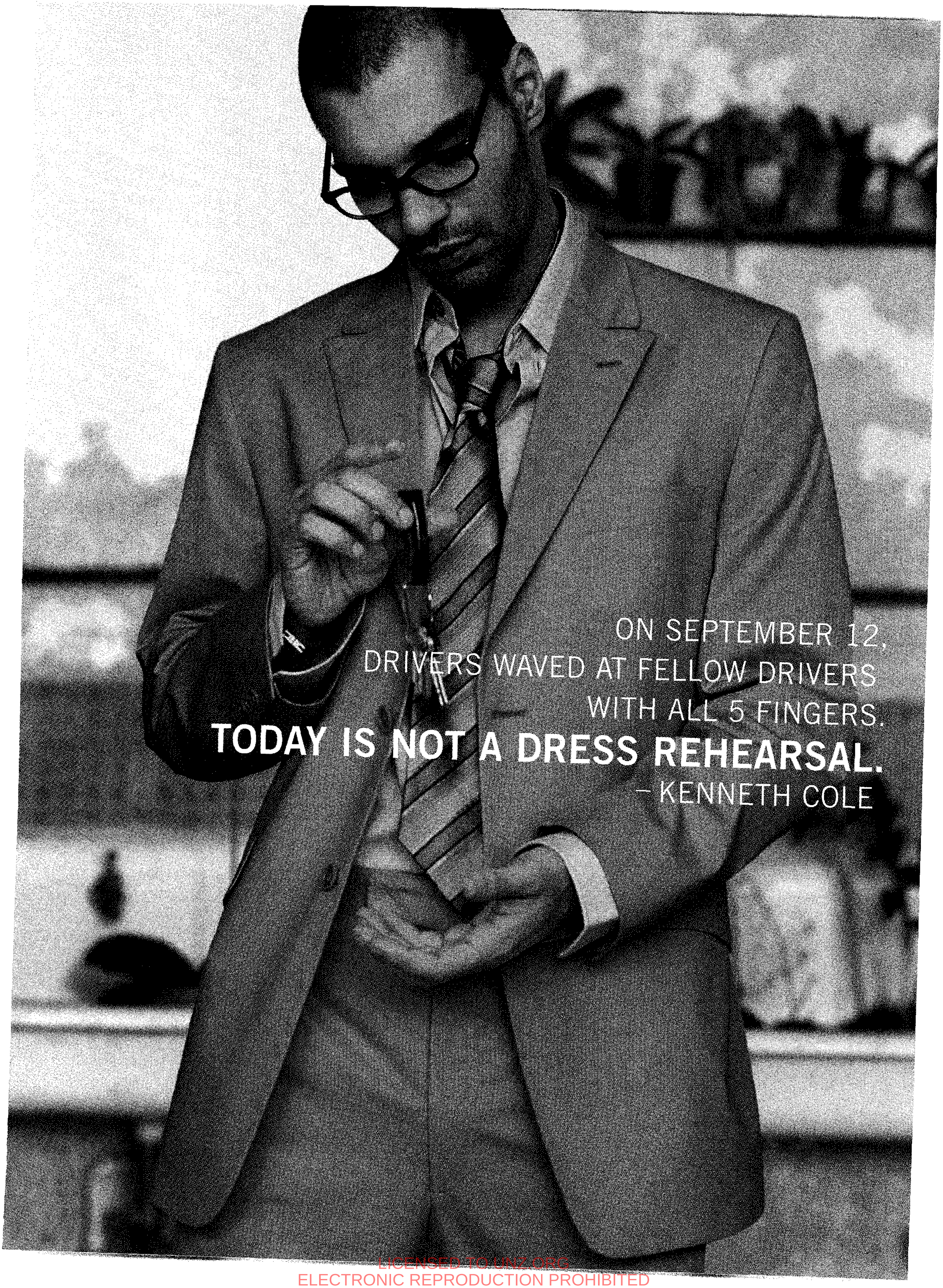
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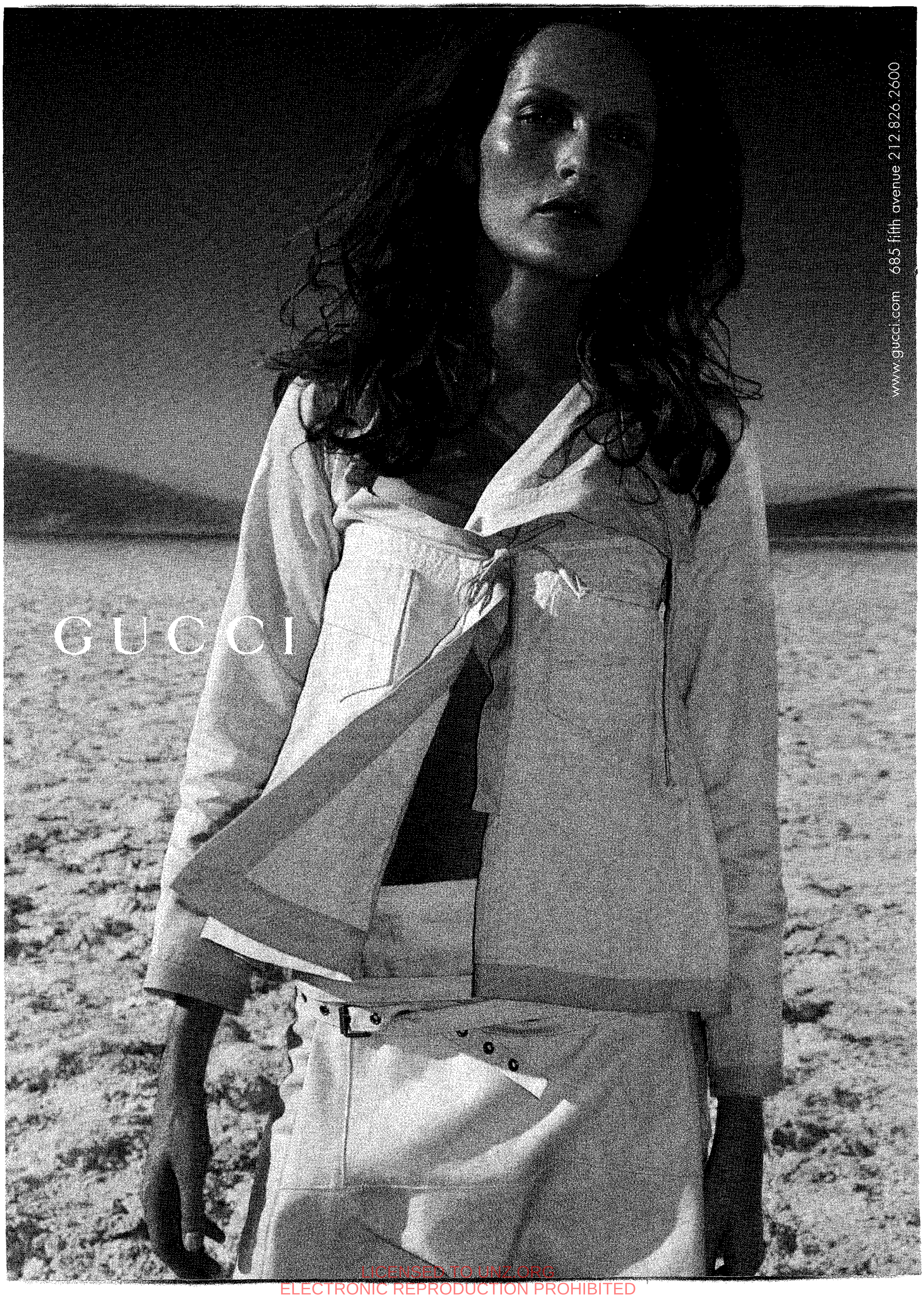
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Intelligencer

By Marc S. Malkin

Greta Van Susteren: An Eye for an Eye

Unlike **Matthew Broderick**, the execs at Fox News find nothing funny about **Greta Van Susteren**'s much-talked-about eye-lift. Broderick and his *Producers* co-star, **Nathan Lane**, were co-hosting last week's Seasons of Hope gala for the American Foundation for AIDS Research at Cipriani 42nd Street when Broderick marveled at the 80-year-old architectural gem that once housed the Bowery Savings Bank, saying: "It's a structural wonder that's rivaled only by Greta Van Susteren's eye job." With the crowd laughing, Broderick quickly added, "I didn't write that." When told of this, a Fox News spokesperson shot back at both Broderick and his wife, **Sarah Jessica Parker**: "Maybe he needs some surgery to repair his marriage."

Rosie O'Donnell Plans an Outing

Rosie O'Donnell may be coming out in her new memoir, *Find Me*, but a well-placed source tells us that she'll acknowledge that she's gay in *Rosie* before the book hits stores on April 23. Our source says that O'Donnell has told friends that she's going to mention her sexuality in a letter from the editor in which she describes how positively her fans have reacted to **Jon** and **Michael Galluccio**, a gay couple from New Jersey who have been on her show to talk about their adopted children. "She doesn't want to go into great detail," our source reports. "She's just going to say something like 'I'm gay like them, too.' " The letter from the editor will most likely appear in the May issue, which will also include an excerpt from the memoir. O'Donnell's rep said she didn't know what she would be writing about, but did tell us that her recent gig playing the lesbian mom of Jack's son on *Will & Grace* was such a hit that she's in talks to appear on another six episodes.

Reichl's Revenge; Beutel Will Tell

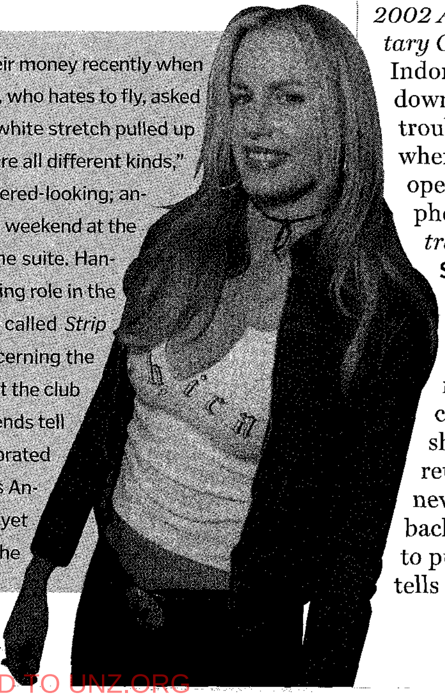
Ruth Reichl, the editor-in-chief of *Gourmet*, is ready to tell all about her six years as the restaurant critic for the New York *Times*. She says we'll finally get to hear what really happened when she busted Le Cirque from four stars to three shortly after joining the *Times*. At the time, Reichl wrote that staff members were rude during her first, anonymous trips to the restaurant but treated her like royalty on a subsequent visit after owner **Sirio Maccioni** recognized her. As for dishing about the *Times*, Reichl paused and then laughed: "No comment." . . . In other book news, we hear that legendary ABC newsman **Bill Beutel** is shopping a memoir about his 50-plus years in the business, including the embarrassing tale of how he lost out on having the first on-the-scene report from Lockerbie, Scotland, after the bombing of Pan-Am Flight 103 in 1988. Beutel shot at the crash site—only to learn in the editing room that his cameraman had forgotten to put a tape in the camera.

Lotus Owner Has His Own Agenda

It's safe to assume that Lotus co-owner **Mark Baker** won't be opening a branch in Indonesia anytime soon. Baker had his New Agey *2002 Agenda and Planetary Guide* printed in Indonesia to keep costs down, but he ran into trouble at the border when airport officials opened a box containing photos of *Sports Illustrated* cover girl **Ingrid Seynhaeve** in a skimpy string bikini. One of the officials started yelling "Too much flesh!" and confiscated the sexy shots. They were never returned, and Baker never asked for them back. ("We didn't want to push the issue," he tells us.) But he had

Daryl Hannah: The Bare Facts

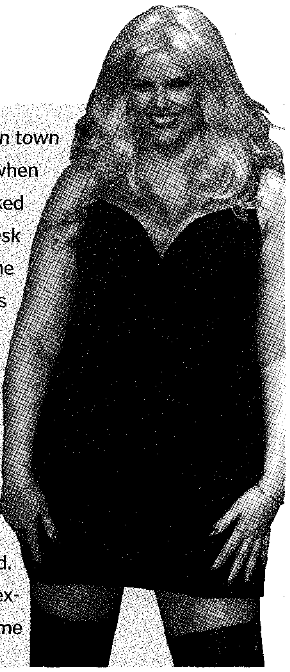
Daryl Hannah gave the scantily clad showgirls of Las Vegas a run for their money recently when she arrived at the opening of the Las Vegas outpost of Light. The actress, who hates to fly, asked that a limo be hired to drive her from Los Angeles to Vegas. When the white stretch pulled up to the Bellagio, out popped Hannah along with five strippers. "There were all different kinds," a fellow partygoer reports. "One was older and sexy but kind of weathered-looking; another was a young buxom girl with a bellybutton ring." The six spent the weekend at the hotel, declining separate rooms so they could stay together in the same suite. Hannah's rep tells us the actress befriended the gals while filming her starring role in the 2001 flop *Dancing at the Blue Iguana* and directing a documentary called *Strip Notes*, about her experience making *Dancing*. In other Light news concerning the scantily clad, we hear that **Paris Hilton**'s upcoming 21st-birthday party at the club on February 16 won't be the only bash she'll have. A few days before, friends tell us, her parents will host a dinner at Studio 54, where mom **Kathy** celebrated her own 21st birthday decades ago. After Vegas, Hilton will return to Los Angeles—where she lives with her boyfriend, model **Jason Shaw**—for yet another soirée. Hilton's sister, **Nicky**, has already been barred from the Light party because she's underage.



PHOTOGRAPH: TOP, EVAN AGOSTINI/IMAGEDIRECT.COM; BOTTOM, ERIC CHARBONNEAU/BEI.

already promised his pal Seynhaeve that her picture would be included along with provocative shots of **Carmen Kass**, **Elle Macpherson**, and **Maria Louisa**, so he ordered 1,500 full-color stickers of her. “Everyone was happy in the end,” says Baker. “Except the Lotus employees who have to paste 1,500 stickers in by hand.”

Anna Nicole Smith: Hungry for Attention



Anna Nicole Smith never lets us down. Last week, the former Guess model was in town to appear in Lane Bryant’s spring 2002 runway show at Roseland. We hear that when the fleshy fashionista arrived in her room at the Essex House—where she was booked under her real name, Vickie Marshall—she immediately called the concierge desk demanding to know why there weren’t flowers and chocolates waiting for her. She was also craving pickles. So she dispatched one of her handlers to visit several delis in midtown and buy different varieties of pickles because she couldn’t remember the name of the place that had her favorite kind. Then, after the Lane Bryant event—which also featured **Mia Tyler**, **Chyna**, and a performance by Kiss—Smith started sobbing in her dressing room. “She said she was upset because she was upstaged by Kiss,” an onlooker tells us. “She thought the event was going to be just about her.” Smith’s publicist at first declined to comment but called later to say that if she appeared upset, it definitely had nothing to do with her feeling upstaged: “As for the pickles, so what?” Shortly thereafter, Smith’s attorney also called. He confirmed Smith’s missing flowers and chocolates and her pickle desires and explained that the backstage crying spell was “a happy cry,” and that she was overcome with emotion because she was returning to the catwalk after a yearlong hiatus.

Matthew Modine Steals the Show

Don’t look for **Matthew Modine** and **Winona Ryder** to be working together. While chatting with students at the Creative Coalition’s Stand Up for Class program at the reopening of the High School of Leadership and Public Service last week—**Billy Baldwin** and *Saturday Night Live* player **Tracy Morgan** were also there—Modine took a shot at the actress’s alleged shoplifting at Saks Fifth Avenue in Beverly Hills. “I’ve been so depressed,” Modine said with a smile. “I’ll probably pull a Winona Ryder and steal a ham-and-cheese sandwich or something.” After getting a laugh from the students, Modine added with a wink, “Seriously, though, she’s innocent until proven guilty—those video cameras don’t mean a thing.”

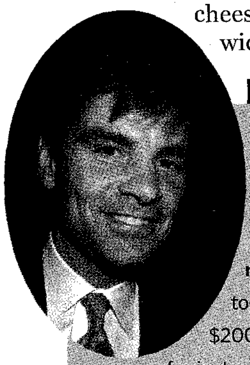
Heeere’s Tina!

When **Tina Brown** returns from a weeklong trip of rest and relaxation at the Golden Door Spa in San Marcos, California, don’t be surprised to find her talking to producers about developing a TV show. Sources tell us that Brown received several calls from interested execs after they watched her chat about the demise of *Talk* on the *Today* show, *The Charlie Rosie Show*, and *Moneyline With Lou Dobbs*. Despite Brown’s insistence that she’s sticking with Talk Miramax Books and not looking for a job on the small screen, a well-placed source tells us, “We have definitely discussed her doing TV.”

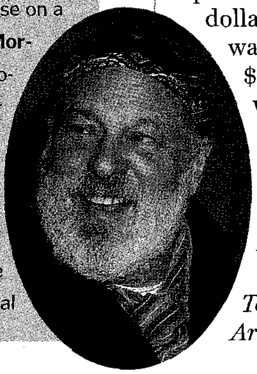
This Artist Is Ready For Liftoff

After taking time out to decorate the Bryant Park tents for Fashion Week, graffiti artist **Stephen Sprouse** will go back to working on several large-scale silk screens of the International Space Station for NASA. “They commission artists to do work for them,” the designer tells us, “and nobody knows about it.” NASA’s collection—which is exhibited at its facilities and lent out around the country—already includes a dress emblazoned with an image of the Mars Pathfinder that Sprouse designed in 1999 along with works by Andy Warhol, **Nam June Paik**, **Robert Rauschenberg**, **William Wegman**, and **Annie Leibovitz**. A NASA rep assures us that tax dollars aren’t being wasted; artists get just $2,500 for their work. “Stephen isn’t doing it for the money,” the rep says. “He likes space.”

L.I. Confidential

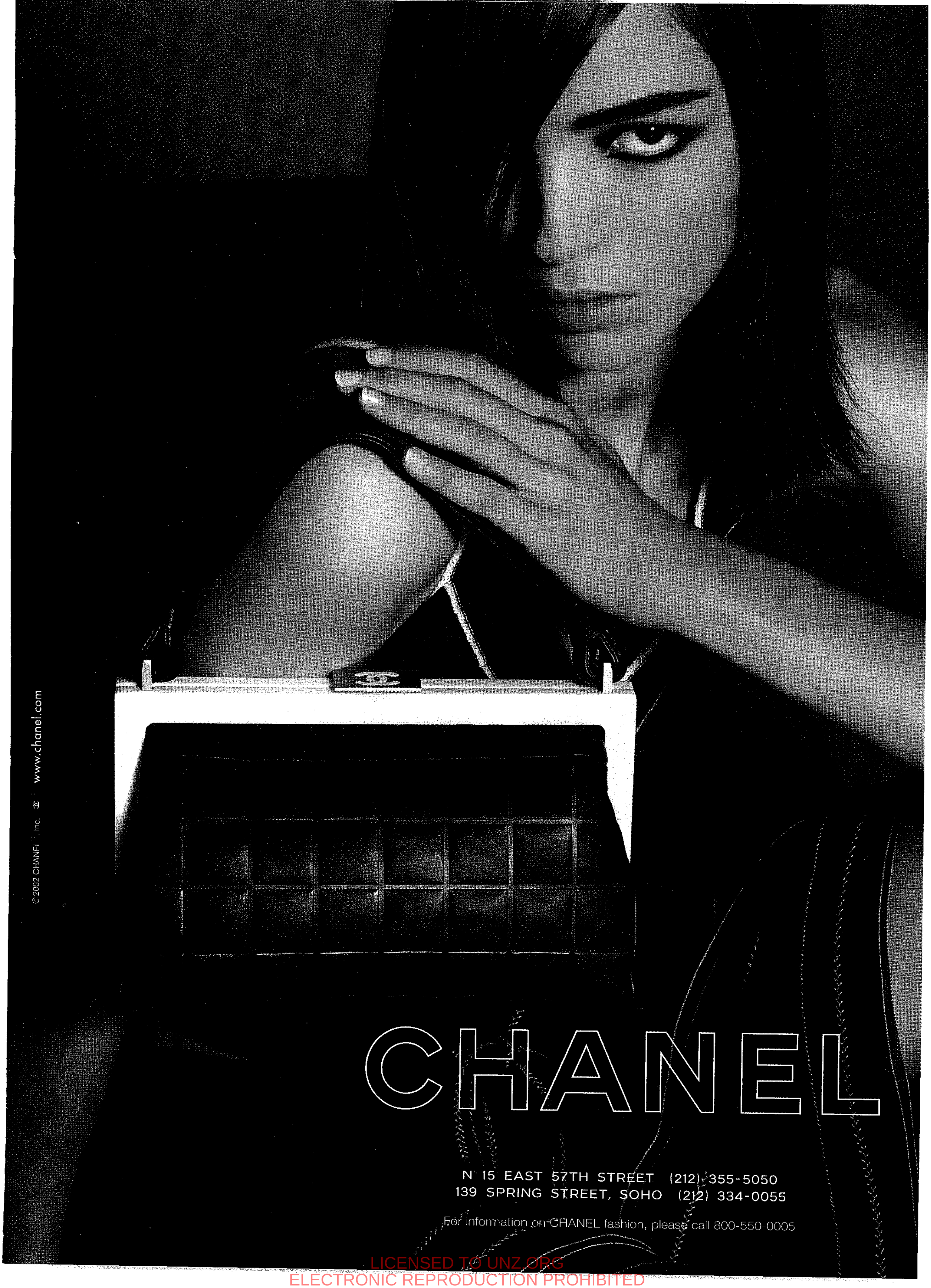


The recession doesn’t seem to have put a crimp in the Hamptons real-estate market. **George Stephanopoulos** will soon be joining fellow ABC newsman **Peter Jennings** on the East End. He and his wife of two months, **Alexandra Wentworth**, have bought a house on a half-acre lot in East Hampton for $1.1 million. And sources tell us that **Paul Morrissey** has rented the former Warhol estate on Cliff Drive in Montauk to photographer **Bruce Weber** (at right), who will spend most of this summer there for $200,000. (Morrissey insists he’s been talking to Weber about renting the place for just a few weeks, while a rep for Weber says he’s still undecided about what he’ll be doing this summer.) For the past few summers, the mansion rented to *Interview* publisher **Peter Brant** and his supermodel wife, **Stephanie Seymour**. They recently purchased a $6.5 million Sagaponack spread. Meanwhile, we hear that Douglas Elliman CEO **Alan Rogers** is on the verge of selling his own Southampton house for $5 million. Although Rogers denied that any deal has been sealed, he confirmed that serious talks with a buyer are under way.



With Catherine Townsend and Aric Chen.

PHOTOGRAPHS: FROM TOP, EVAN AGOSTINI/IMAGEDIRECT; HENRY MCGEE/GLOBE PHOTOS (2).



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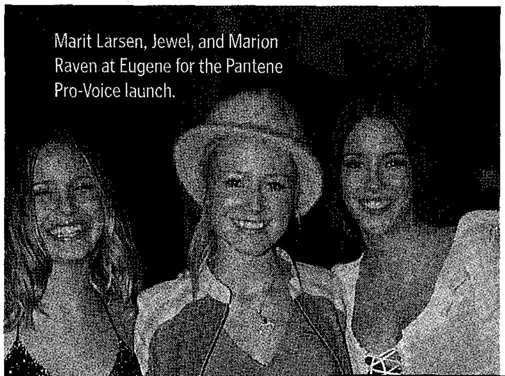
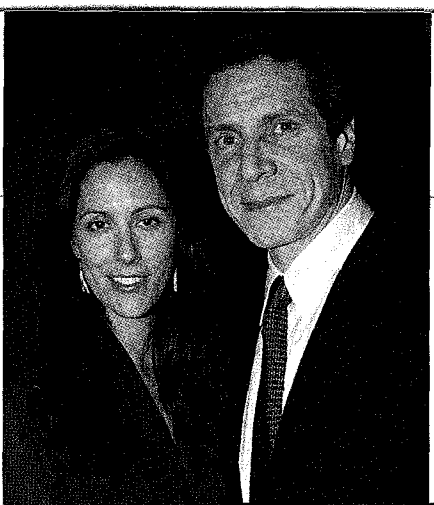


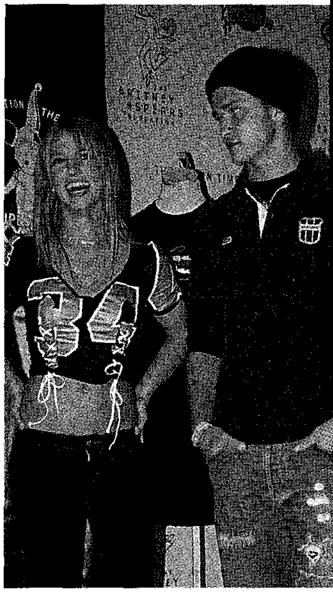
Marit Larsen, Jewel, and Marion Raven at Eugene for the Pantene Pro-Voice launch.



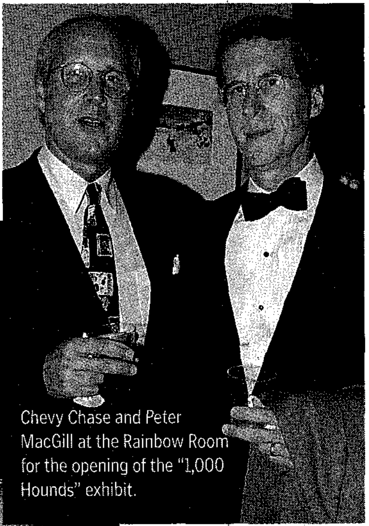
Cristina Greeven Cuomo and Andrew Cuomo at Love Heals.

Arianna Huffington at '21' for a party thrown by *Forbes*.

Bill Sofield and Reed Krakoff at the opening of the Baker TriBeCa furniture store.



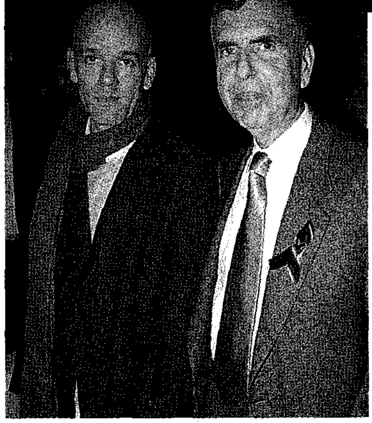
Britney Spears and Justin Timberlake at Planet Hollywood for their Super Bowl party.



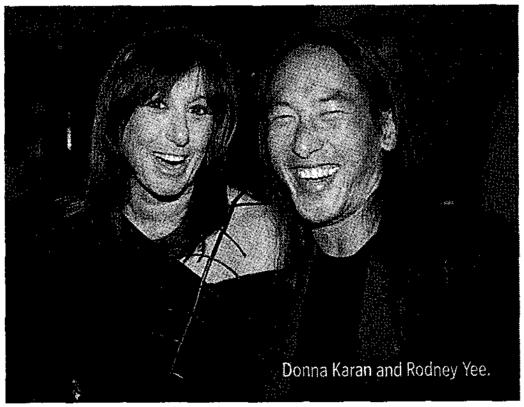
Chevy Chase and Peter MacGill at the Rainbow Room for the opening of the "1,000 Hounds" exhibit.

big daddy
kstar

Jamie McCarthy and Sarah Mottola at Veruka celebrating McCarthy's birthday.



Michael Stipe and Gerald Levin at Carnegie Hall for You Gotta Have Friends, a benefit for Gay Men's Health Crisis.



Donna Karan and Rodney Yee.

Now and Zen

On February 4, **Donna Karan** threw a party at her Madison Avenue store for yoga guru **Rodney Yee.** Accepting congratulations on his new book, *Yoga: The Poetry of the Body,* Yee revealed that even Karan sometimes has trouble relaxing. "With Fashion Week coming up, it's more difficult for her to focus," he said. "I did a yoga session with Donna this week and her mind was a bit jumpy." If so, she fooled **Sally Richardson**, president of St. Martin's Press. "Donna, can I just tell you how *great* you look?" Richardson exclaimed. "I mean, I thought you were your *daughter*." **Julie Chen**, a CBS reporter, jumped in: "Donna, I *love* this store, it's so *feng shui*!" "Actually," Karan replied, pointing to the staircase, "these steps are a *feng shui* faux pas. Don't tell anyone."

DAVID AMSDEN

Dancing Girls

The 50 Fabulous Females working the dance floor at a party in Diane von Furstenberg's studio in honor of Love Heals, the Alison Gertz Foundation for AIDS Education, on January 31 had reason to dance well: They were waiting for their crushes to show. "Everyone got to invite guys," explained **Dini von Mueffling**, a co-founder of the organization, which mailed anonymous invitations to committee members' crushes, Sadie Hawkins–style. **Denise Quiñones**, Miss Universe, however, stayed on the sidelines, crush-free and dignified. By the end, **Veronique Choa Pittman** proved to be the dance queen of the evening. But she was already spoken for. AMY LAROCCA

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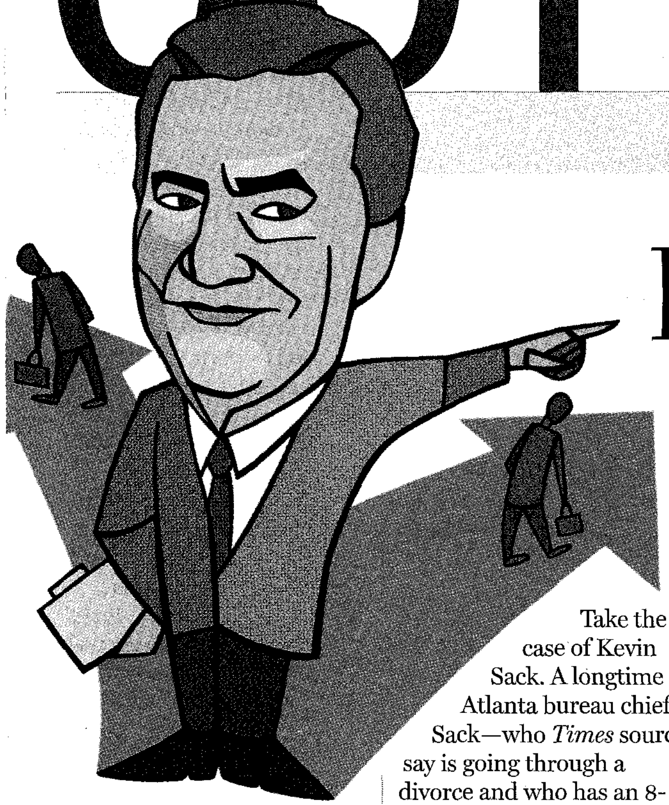


Hard Raines

The New York *Times'* Howell Raines issues some tough marching orders. By Seth Mnookin

Howell Raines's first major innovation as executive editor of the New York *Times* —he started shortly before September 11—was to create "A Nation Challenged." But now, as the rest of the country settles into its new normal, Raines has pushed the *Times* toward a state of turmoil not felt since A. M. Rosenthal ruled. Raines has targeted the national desk first: Reporters are being told they'll be recalled to New York or shipped to new bureaus as the section gets a wholesale makeover to provide what Raines calls "a fast-metabolism reaction to news."

"I don't think there's anyone on the national desk who's comfortable at the moment," one reporter says. "It's pretty dispiriting." Staffers are particularly upset about reporters who've been asked to leave the regions they were working in spite of personal concerns.

Take the case of Kevin Sack. A longtime Atlanta bureau chief, Sack—who *Times* sources say is going through a divorce and who has an 8-year-old child—was told to give up his post. According to several people at the paper, he offered to cover any range of beats—immigration, race relations, welfare—as long as he could do so from Atlanta. When the brass still insisted that he move to Washington, Sack (who wouldn't comment on the situation) quit.

"There's some question about whether correspondents are going to be allowed to raise families," worries one reporter.

For his part, Raines has told staffers that he didn't work long and hard to get to where he is just so he could be a passive leader, according to people present at a recent bureau meeting in Washington; he added that he would "aggressively affect people's lives" by changing copy, rotating assignments, and generally shaking things up.

Consider the national staff shook. For weeks, correspondents have been hearing rumors from their colleagues that they're about to be recalled. Evelyn Nieves (based in San Francisco), James Sterngold (Los Angeles), Michael Janofsky (Denver), and Sam Howe Verhovek (Seattle) are all rumored to be either pulled back to New York or reassigned, and David Firestone, who works with Sack in Atlanta, has already been told he's going to Washington (all of the reporters declined to comment).

While some of this shuffling is in keeping with the *Times'* tradition of placing national and international correspondents in new regions every four to six years, under Raines's two immediate predecessors, Joseph Lelyveld and Max Frankel, the paper made an effort to accommodate reporters with families when possible. In contrast, staffers feel that Raines (who declined to comment) is looking for "unencumbered" reporters.

"I don't think Howell wants people bitching about how they can't spend time on the road," says one reporter. "He's looking for 30-year-olds with no spouse and no children, people who can file from four datelines in five days. It's the model of what a national correspondent was like when Howell was on the national staff." Bill Schmidt, a *Times* associate managing editor, insists that's not the case: "There would be no reason to go in that direction. You pick journalists you want out in the country."

But reporters are worried. "There's suddenly this whole issue of what it means to be a reporter at the *Times,*" says one staffer. "It used to be if you were a star, you either went national or foreign. What do you do now when you're 40 or 50 years old?"

And the nervousness isn't limited to writers. Where Lelyveld and managing editor Bill Keller gave individual editors more control over their sections, Raines and managing editor Gerald Boyd are transferring power back to the masthead, leaving editors unsure of where they stand and fanning fears that "Lelyveld people" would not do well under Raines. Foreign editor Roger Cohen is still operating with an "acting" in front of his title, an unsettling reminder that his post may not be secure. "No one feels safe," one *Times* source says. "So many people are running scared."

ILLUSTRATION BY JESSICA KASPER.

Man's Best (in Show) Friend

'Do I look like an Italian greyhound?" asks Ken Zane, a svelte Liev Schreiber clone who is standing in his Englewood, New Jersey, home dressed entirely in black. Avalon, his three-year-old, equally svelte, and partially brunette champion Italian greyhound, is sitting on the lap of a chiropractor, who is tapping his spine with her thumb.

The house call is part of the flurry of activity to ready Avalon for his first appearance at the Westminster Dog Show, the Oscars of the canine world, on February 11 and 12. Having won Best of Breed in the prestigious Progressive show for toy breeds last January, Avalon is a contender. And Zane is pacing—and chatting—nervously. "I mean, if you saw the Chinese-crested breeders," he continues, referring to the dogs with spiky tufts sprouting only from their head and feet. "This guy wanted a breed that reflected his personality. He looked like Ric Ocasek and Rod Stewart rolled into one!"

Avalon was bred to be a show dog. (His registered name is Ch. Lorenc's Butch Cassidy.) "He gets into the ring and he just turns it on. He really enjoys it." So does Zane: He became so enamored of the doggie world, in fact, that he cut back on fashion photography and launched DogShow, a line of canine paraphernalia—from beds to sweaters—that sells at Henri Bendel. (Lou Reed ordered two of everything for his rat terrier, Lola.)

After the chiropractor, Zane outfits Avalon in a wool coat and a mohair scarf for his Manhattan appointments. "It would be nice if Sigourney Weaver came to Westminster," says Zane, opening a brown oil-cloth bag for Avalon to step into. "She has Italian greyhounds. I'm sure Glenn Close will be there with Pete, a papillon. His father won Westminster in 2000, I think."

An Italian greyhound has never won Westminster, as Zane is acutely aware. "Shih Tzus do really well, but I hate those fluffy things," he says. Underdog breeds have ways of enhancing their status, however. "People take ads in *Dog News* and in *The Italian Greyhound Magazine*. I never do ads. Well, I did *one*, but it was a thank-you after he won the Progressive."

When the two arrive at Biscuits & Bath, a doggie-health spa in midtown, Avalon's handler gets to work shaving off his whiskers. Pointing to the tiny white hairs in Avalon's black patches, he notes, "We'll pluck those next week."

"This whole time, Avalon has actually been really calm," says Zane, from the sidelines. "As a treat this week, I'm feeding him duck," he confesses. "This week will be it, though. It's $8.99 a pound." SARAH BERNARD

Private Schools to Parents: What Recession?

Bloomberg has to trim the budget by $4 billion, 100,000 jobs have been lost since September 11, and the entire city seems to be on sale. So it might provide (some) comfort to learn that at least one thing is still going up—private-school tuition. The dreaded annual letters have gone out from some of the more prominent schools, and the news for parents is achingly familiar: Horace Mann is up almost 7 percent, as is Fieldston; Chapin is up 5 percent, around the same as last year.

Indeed, these schools (which charge about $20,000 a year) seem to be counting on the fact that—even now—parents won't greet the hikes with gasps of outrage. (Or, perhaps more to the point, that they won't pull their kids out of institutions that still have waiting lists.) "Our tuition went up 6 percent," says Diane Ferrante, a financial officer at Dalton. "Sometimes it's 4.5, sometimes it's 5. It's maybe on the slightly higher end of average. But I believe the families are accustomed to an increase every year."

Of course, this year's letters are a touch more diplomatic. "We recognize the economy is not as robust as it was," reads Fieldston's, assuring parents that while a $1,425 increase helps provide financial aid for some students, it "does not nearly meet the long-term needs of our school."

And some schools believe that the actual cost of tuition doesn't have much of a bearing on what they do—as in, if you have to ask, you probably can't afford it. "I'm not interested in speaking about it," says Chapin's chief financial officer, Jay Matthews, who is seconded by Joanna Dean, director of development at St. Ann's: "You know, we don't really consider that relevant to what the school's all about." ROBERT KOLKER

They ♥ NY More Than Ever

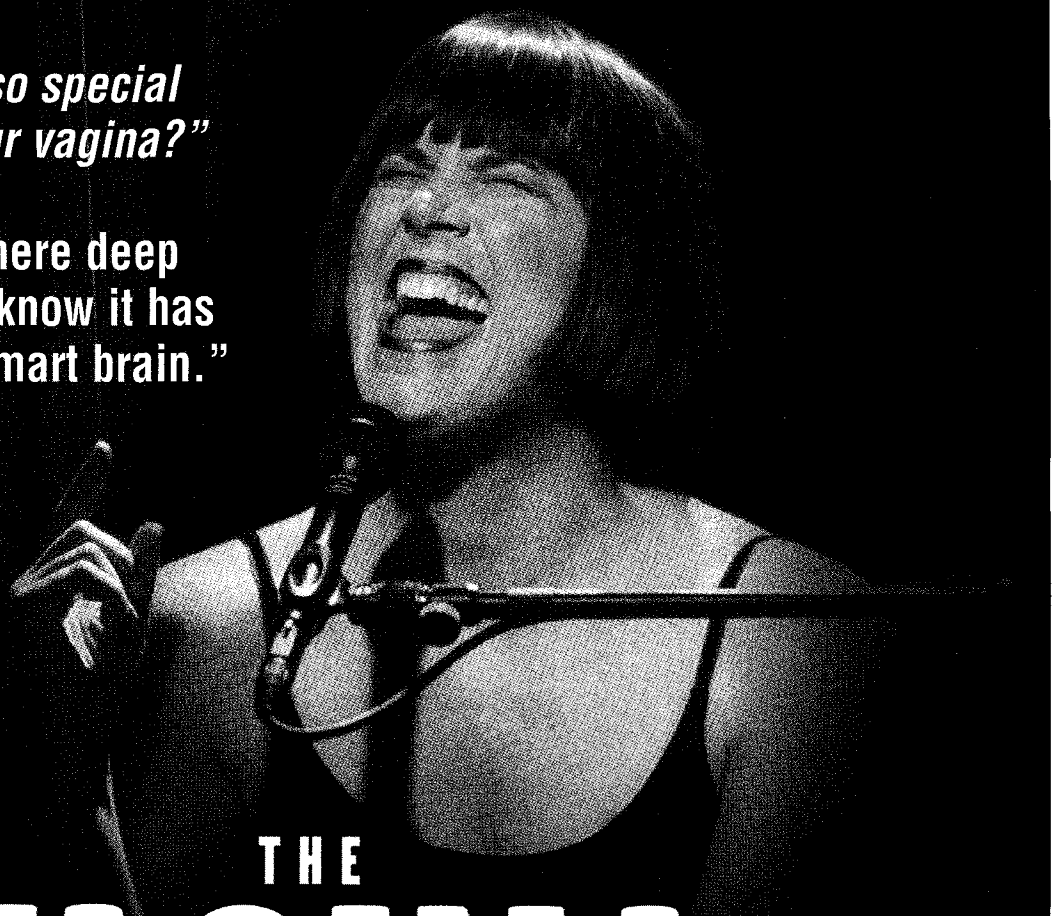
The organizers of Davos may have chosen Manhattan out of "solidarity," but another group is in town this week for a less noble reason: For them, New York is *cooler* than anywhere else. Fashion designers Luella Bartley (right), Matthew Williamson (left), Jeremy Scott, and Nicolas Ghesquière will all show here rather than in Europe. Not many editors and buyers bother going to the London shows, they reason, and Paris and Milan are just too bourgie.

"If I'm going to work really hard, I want to go out afterwards and have a good time," says Bartley, a Londoner who first showed in New York on September 9 and couldn't wait to come back. She's not the only one of her countrymen to feel that way. (As British style mag *The Face* put it, "Post-WTC . . . our city envy hasn't worn off just yet.") After all, these people loved the Strokes before we'd even heard of them (in fact, Bartley's already moved on to a local band with even dirtier hair, A.R.E. Weapons).

Part of their affection for New York is purely practical—it's still one of the only cities in the world to combine coolness with commerce. After Englishman Matthew Williamson had a party at Bungalow 8 last spring, he realized he should stop showing in London. "New York is the most appropriate city," he says, "to attract buyers and press."

But mostly, they've come for inspiration. "It's the fucking coolest city on the planet," said Jeremy Scott, who has shown his past ten collections in Paris. "London's over. Totally. I went to Williamsburg, and the kids *rock* it!" Scott, clearly far too young to recall May '68, was getting worked up. "In Paris, there's no history of youth culture. There's no youth moment. The people who really wear fashion—no, the people who really *get* fashion—are here." AMY LAROCCA

PHOTOGRAPHS: FROM TOP, PAK FUNG WONG; PATRICK MCMULLAN (2).



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I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO

Our caustic critics pan Cheney, give Pataki four stars, and agree that Bloomberg's no comedian.

Jennifer Senior: So let's start with the obvious: Enron. Senator, you spent two years pursuing Whitewater; you know how infuriating it is when someone invokes the term *executive privilege*. What do you make of Dick Cheney's refusal to submit the names of the people on his energy task force?

Al D'Amato: Politically, it's a mistake. Anyone *other* than Cheney would never have been able to get away with this in the Bush administration. I just hope it doesn't injure them unfairly or unduly. Because let me tell you, people are going to ask: "What are you hiding?"

Ed Koch: Even if Cheney's technically correct, it was the most stupid decision he could have made. Those names will ultimately come out.

J.S.: So will this scandal be Chapter 2 of the Bush administration?

Al: No, because the Supreme Court is going to rule in the vice-president's favor. But I think political pressure is going to build to get the information out. I say: Get it out now.

Ed: Actually, to me, the big shock is Chuck Schumer. Before Bush was even elected, he took over $300,000 from the auditing industry, and—along with eleven other senators—wrote Arthur Levitt, the SEC chairman, demanding he not go forward with proposals limiting the powers of auditing agencies. I hope the senators on the committee have the courage to ask their colleagues why they sent those letters.

J.S.: Mr. Mayor, I see that once again you're throwing your support behind a high-profile Republican, George Pataki.

Ed: Listen—I've supported tens of thousands of Democrats in my life and perhaps two handfuls of Republicans. My support of Pataki is based on the following: (A) I supported him the last time he ran. (B) If it ain't broke, don't fix it. (C) He's a mensch. A mensch!

J.S.: Is he beatable?

Ed: *Everybody's* beatable. But has Pataki done some extraordinary pirouettes that'll bring him strong support at the polls? Support that'd ordinarily go to Democrats? You betcha.

Al: He has the Democrats in *to*tal *con*-ster-*nation*! That legislation he worked out with the hospitals, giving their workers a raise? Brilliant. Now you have Hoffa, head of the Teamsters, saying to Democrats, "How dare you take on the hospital workers union?" I love it.

Ed: I don't happen to agree with what Pataki did, because they're depending on federal money that the president himself has said won't be available, but Al's right—it was brilliant. And he's not going to suffer, because everyone supported it.

J.S.: There's a slightly more mischievous way of looking at Pataki's popularity, though, right? Which is to wonder whether Democratic values are quietly corrupting the hearts of New York's Republicans?

Al: Nah, I don't see it that way. I see the governor recognizing the needs of his constituents. He didn't wait for Vieques to become a political thing. He saw that many of New York's Puerto Ricans were upset by it. And the hospital workers—you know what? They're not the most highly paid people in the world. So he reaches out and forges an agreement.

J.S.: What about our new mayor, though?

Al: Well, he's throwing one hell of a fund-raiser for Pataki. He and the president will raise about $1.5 million—in 45 minutes! This thing is so popular there are no comp tickets. Rudy is paying. *Bloomberg* is paying.

Ed: Al, that's birdseed for him.

J.S.: Are you going, Senator?

Al: Yeah. Costs $25,000 a couple, too. Agghhh. [*Frowns.*]

J.S.: And you, Mr. Mayor?

Ed: I'm not in that tax bracket.

J.S.: What will the Democratic primary look like?

Al: Chaos. Nastiness. A wonderful collision. "I didn't say it—he said it." Et cetera.

Ed: Much worse than the mayoral runoff. The supporters of both McCall and Cuomo are capable of the vilest tactics.

J.S.: Do you want to be specific?

Ed: Nope. Whatever I come up with, they'll do worse.

J.S.: Recently, Bloomberg made a blithe remark on his new radio show about firing thousands of staffers. Wasn't that a bit crass? And a possible glimpse into his true nature?

Ed: No. He was trying to be funny, and humor is not his, uh, top ability.

Al: Listen, you gotta be so careful today when you're in public office. But don't worry. He'll soon become antiseptic. And then he'll *really* be boring.

J.S.: Do you think Giuliani screwed him?

Ed: He certainly tried to, filling every position that he could, and even those he couldn't.

Al: I think Bloomberg will handle those things with no problem at all. This is not a man who's going to be trifled with. ■

ILLUSTRATION BY SAMUEL B. WHITEHEAD.

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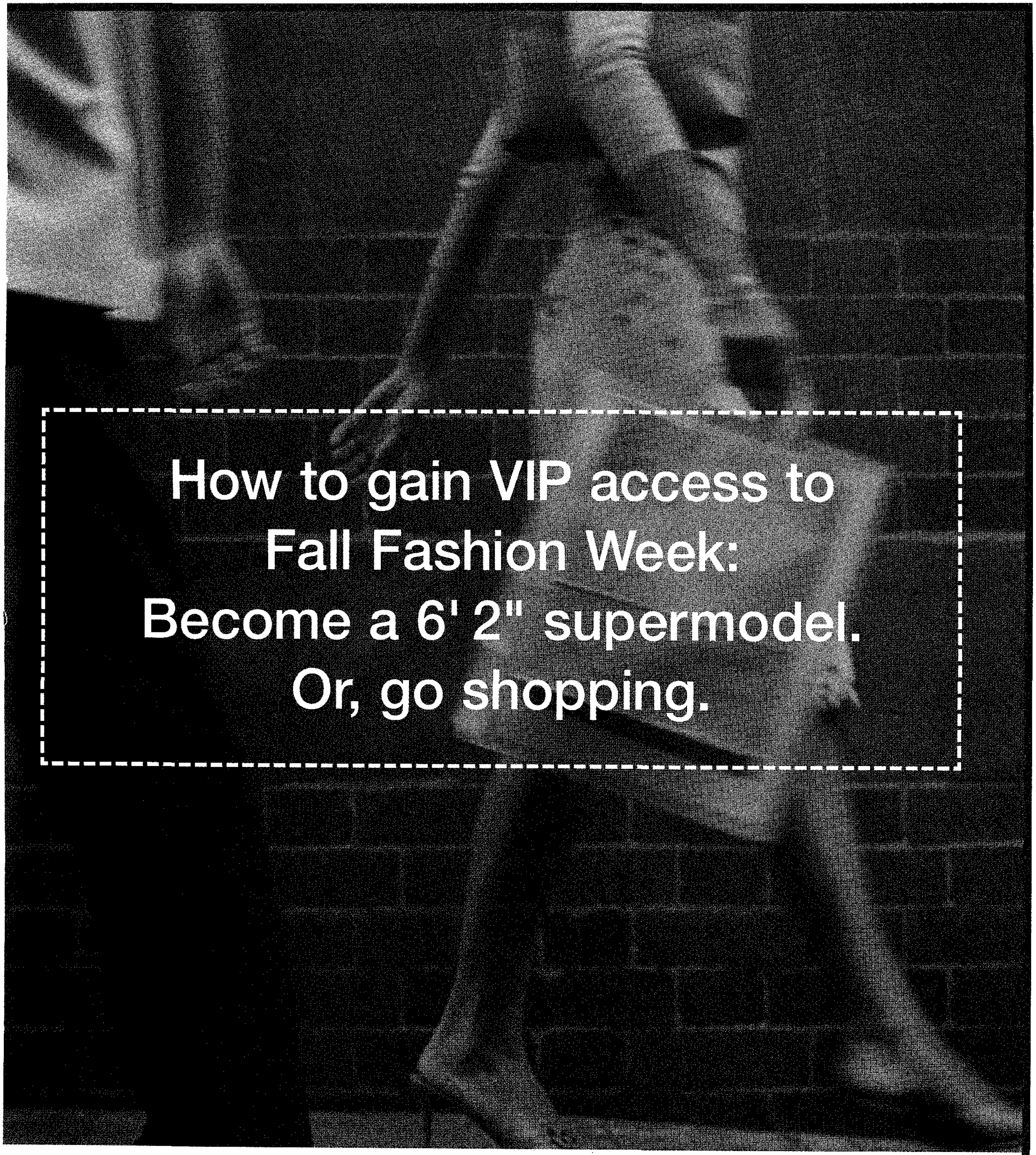
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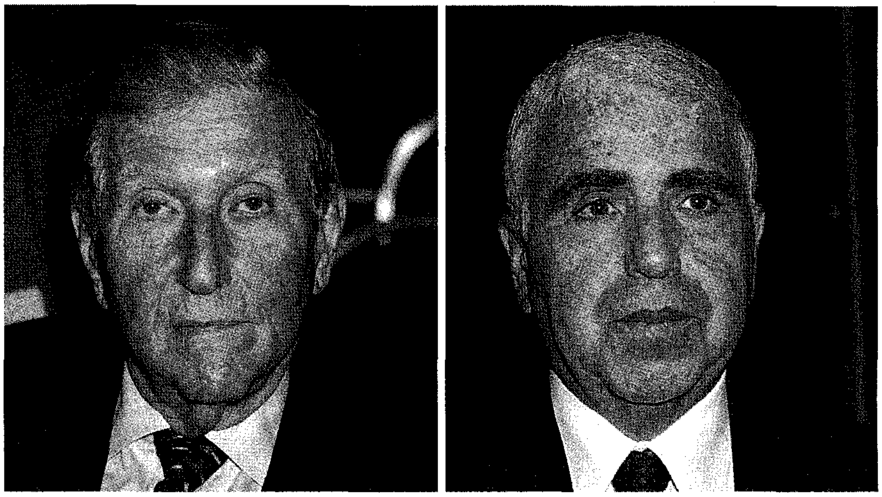
Michael Wolff THIS MEDIA LIFE

Sumner Squall

The recent ridiculousness at Viacom—78-year-old chairman Sumner Redstone attempting to push out his successor, Mel Karmazin—is just par for the course in the egomaniacal realm of moguldom.



FACE-OFF: "Viacom is me. I'm Viacom," says Sumner Redstone. Mel Karmazin, right, may disagree.

THE EPIC AND UNSEEMLY (THOUGH HIGHLY entertaining) battle that has broken out in the past few weeks between 78-year-old Sumner Redstone, the chairman and controlling shareholder of Viacom, and the next-gen Mel Karmazin, his theoretical successor, is just one of the endgame dramas now being played out in the media business.

These are also, more or less obviously, the twilight years of 71-year-old Rupert Murdoch, the chairman and controlling shareholder of News Corp., and of a younger but no less hoary Michael Eisner at long-struggling Disney. (As for the other two behemoths: AOL Time Warner has just announced an uncertain and tetchy succession; at Vivendi, 45-year-old Jean-Marie Messier is trying to fashion himself as the Young Turk of the entertainment business, taking advantage of his betters' experience and weaknesses—Barry Diller now works for him.)

The battle at Viacom, an extreme and comical instance of not going gently into the good night, provides an example of the rage and ridiculousness that may inevitably come at the end of a mogul's reign.

Redstone—not much of an argument has to be made—is too old to run a major public company. To do so without a successor, or with a series of embattled and belittled successors, is not so much arrogance as it is farce. And yet, even with a general consensus that Karmazin has been doing a respectable job, Redstone has made it clear that he'd like Karmazin out—and that he has little intention, if *he* has anything to do with it, of renewing Karmazin's contract when it expires at the end of 2003.

With a striking head of orange hair, Redstone is a vainglorious, old-school egomaniac who has an operatic personal life that has been largely kept out of the media undoubtedly because he controls so much of it.

But most of all, Redstone benefits from an odd tolerance on the part of investors and bankers that lets a media company, more so than any other type of company, function as a hybrid between a public and private entity—Redstone's Dedham, Massachusetts–based National Amusements has a lock on Viacom's voting shares.

Which means he gets to treat the company as his alter ego.

"Viacom is me. I'm Viacom," he told *Fortune*. "That marriage is eternal, forever."

Even if the proposition of Redstone running Viacom for, as he's suggested, another fifteen years is preposterous ("I know I don't look my age and I don't act my age and therefore I will not accept that age," he's pronounced), shareholders are stuck with him for as long as he wants to hold on.

The outlandishness of the conceit makes it almost endearing. ("I am on a high-protein diet," he told an interviewer, spelling out his plan for longevity. "It's a way of life. People don't realize it, the culprit is not fat. The culprit is sugar . . . I am an expert nutritionist, by the way.")

We like our moguls to be over-the-top.

And then there's Mel Karmazin—the mogul-in-waiting. There are keen similarities between Redstone and Karmazin, who linked up two years ago, when Viacom bought Karmazin's CBS. They are both small-timers in the big time. Redstone spent most of his career running a chain of movie theaters in New England, then got lucky when MTV, the fledgling cable channel that was part of his acquisition of Viacom, took off (at 63 he bought Viacom; a few years later he bought Paramount). Karmazin was a radio-spot salesman, and then a station conglomerateer, who was able to trade his way up (first he got control of the radio network Infinity Broadcasting, then merged it with CBS, where he pushed out management and took over the whole shop) because he owned the cash cow Howard Stern.

What both Redstone and Karmazin do very well is topple others.

Their decision to merge CBS with Viacom was not that different from, say, Enron deciding to park a lot of debt in its dubious partnerships: Karmazin and Redstone became one another's secret liability—a massive problem they'd each have to deal with later. Both almost certainly knew one would have to kill the other (and that it would cost the company—but how do you account for that on the balance sheet?).

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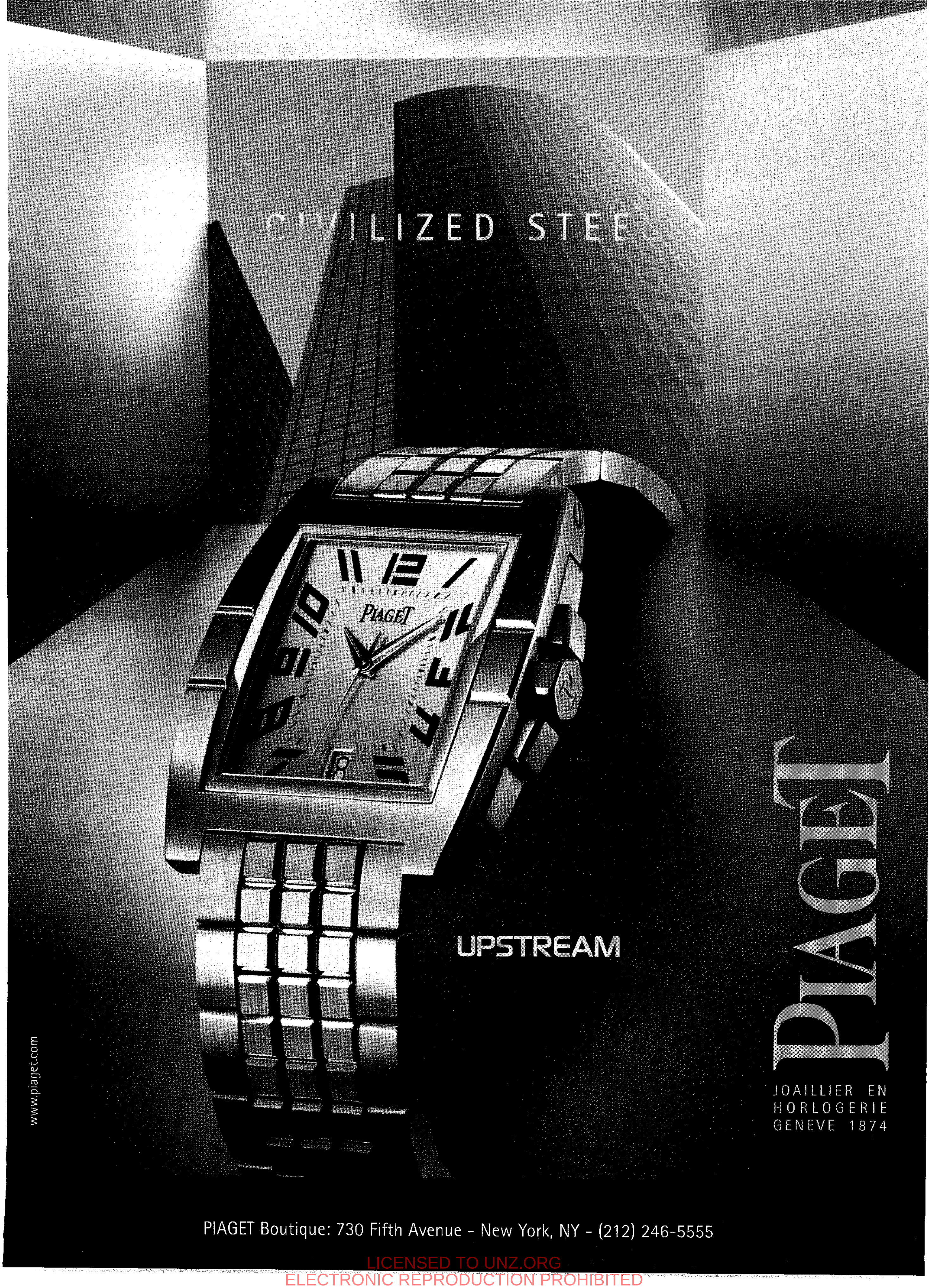
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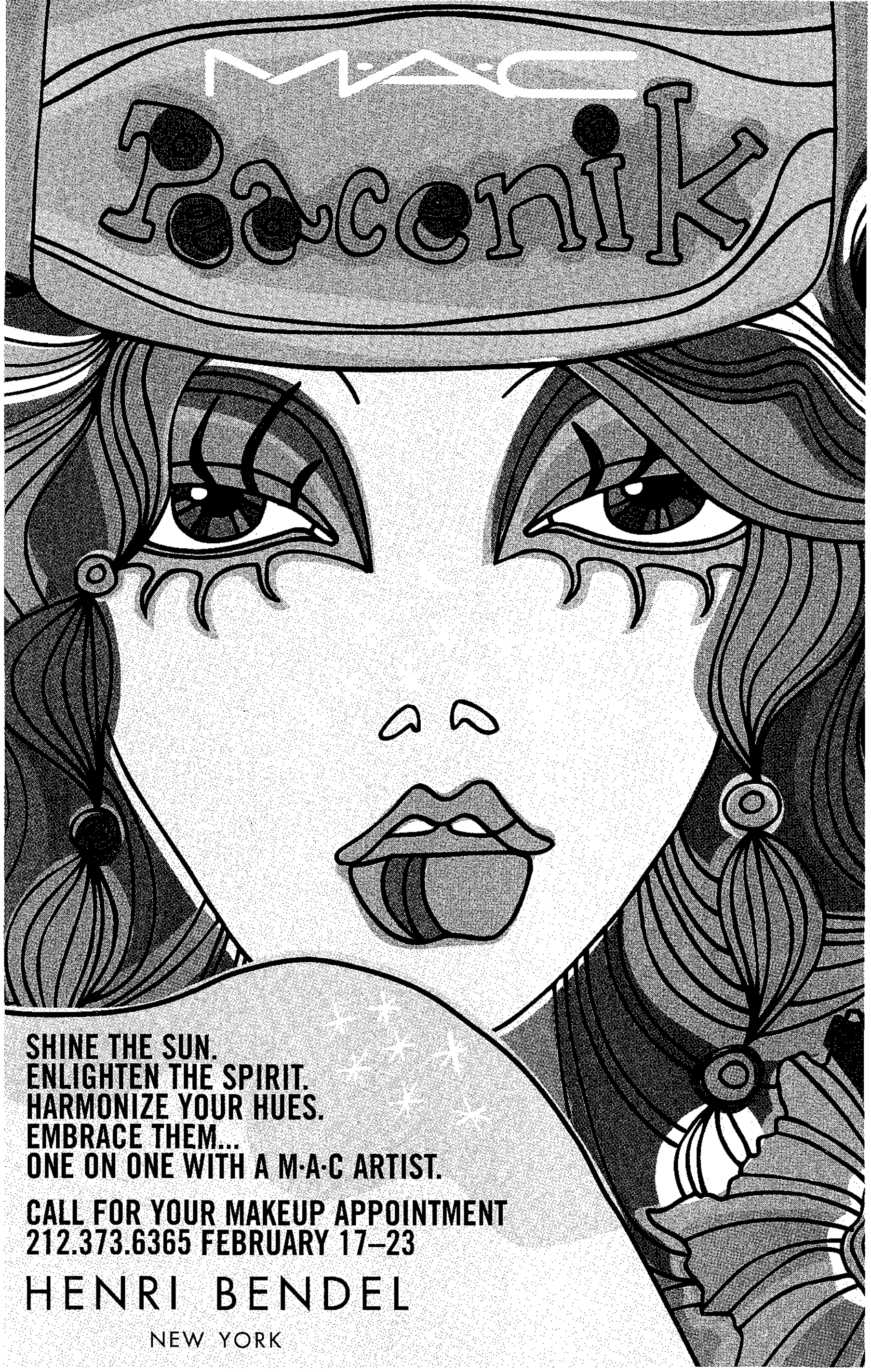

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At the same time, both guys were doubtlessly sure: *That toppler isn't going to topple me.* The logic of this was certainly on Karmazin's side. Sumner got rid of his last successor, Frank Biondi, but still . . . come on . . . 78 is 78. *He can't hold on forever,* Mel must have sensibly figured.

Indeed, for Sumner, getting rid of Karmazin at this point is the grandest of indulgences. It lacks any sort of business reasonableness. It's a primal gesture: *I live!* Redstone will do it, or try to do it, because what's it all for, what's it been worth, if you can't keep control?

"For Sumner Redstone, **getting rid of Mel Karmazin** is the grandest of indulgences. **It lacks any sort of business reasonableness.** It's a primal gesture: ***I live!***"

For the time being, reports from the recent board meeting suggest, Mel seems to have held on. My guess would be that all the he-said/she-said Viacom leaks are from the Mel side (though the Sumner side is retailing reports about the depth of Viacom's management talent—who needs Mel?). Mel probably rightly figured that enough people—outside directors and institutional holders—would get so worried about a steep drop in Viacom's share price without Mel that they'd put the breaks on Sumner. And if Mel can forestall getting fired now, that gives him two years on his contract during which, he must be betting, Sumner's health is not going to get better. . . .

Surely, though, Sumner can't possibly be finished plotting. Indeed, his children's names—Shari and Brent Redstone—are showing up in more and more prominent spots on the Viacom org charts (Shari runs National Amusements, and they're both on the Viacom board).

Of course, in some sense it's refreshing that this Punch-and-Judy show is taking place in public rather than behind closed boardroom doors. Everyone may be richer for being able to watch it (with its Olympian, battle-of-the-gods, heroic, better-them-than-us feel), except the shareholders.

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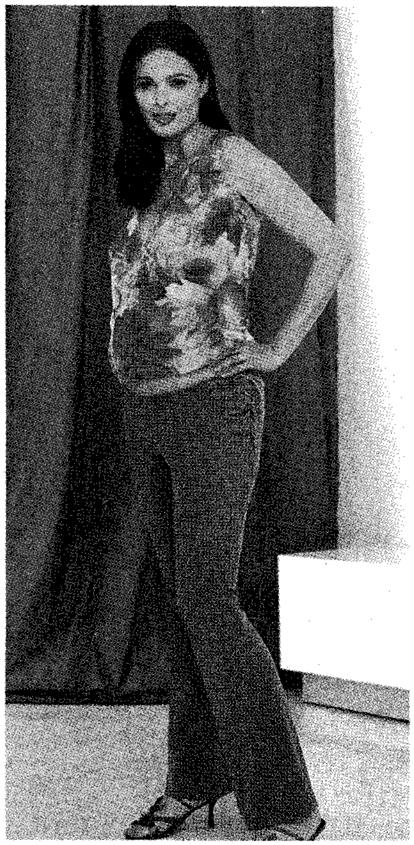

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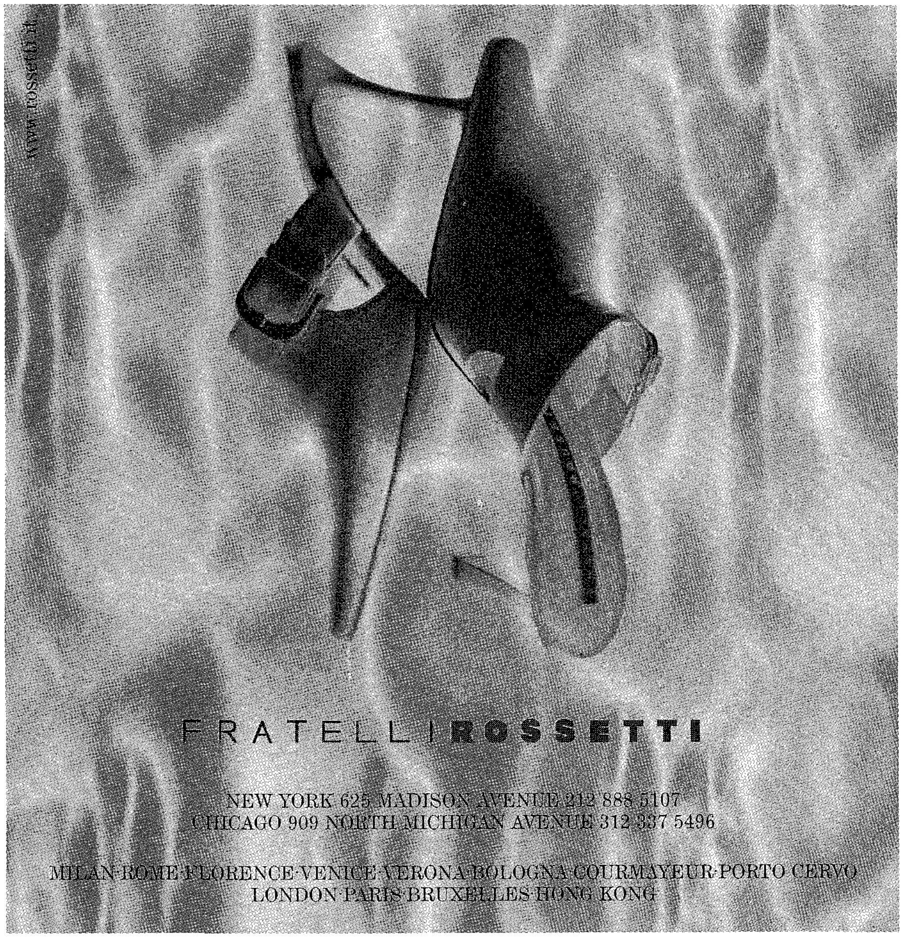

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the mass-media business (many of whom, like Paley at CBS, also hung on too long) passed from the scene, and the business was rebuilt on the leverage concept. Owning one company enabled you to buy another and another. Tricks of corporate finance let you reach way beyond mortal ambitions—not just a network or a movie studio, but the entire communications and sensory apparatus.

And yet mortality becomes the issue—because near-absolute power tends to be held in the various media megalopolises by one guy, who, of course, can't hold it forever.

Indeed, if Redstone is a somewhat ridiculous figure, Murdoch, holding absolute power at News Corp., can seem to be a poignant one. Viacom's dominance is really just the lucky result of MTV's vast success (who could have known?). News Corp., on the other hand, is the clear result of Murdoch's virtuosity. He's the centripetal force keeping all the disparate, unlikely elements of his empire together.

> "What happens when the guy **who must search his soul** is no longer young—no longer even middle-aged? **We know what happens.**"

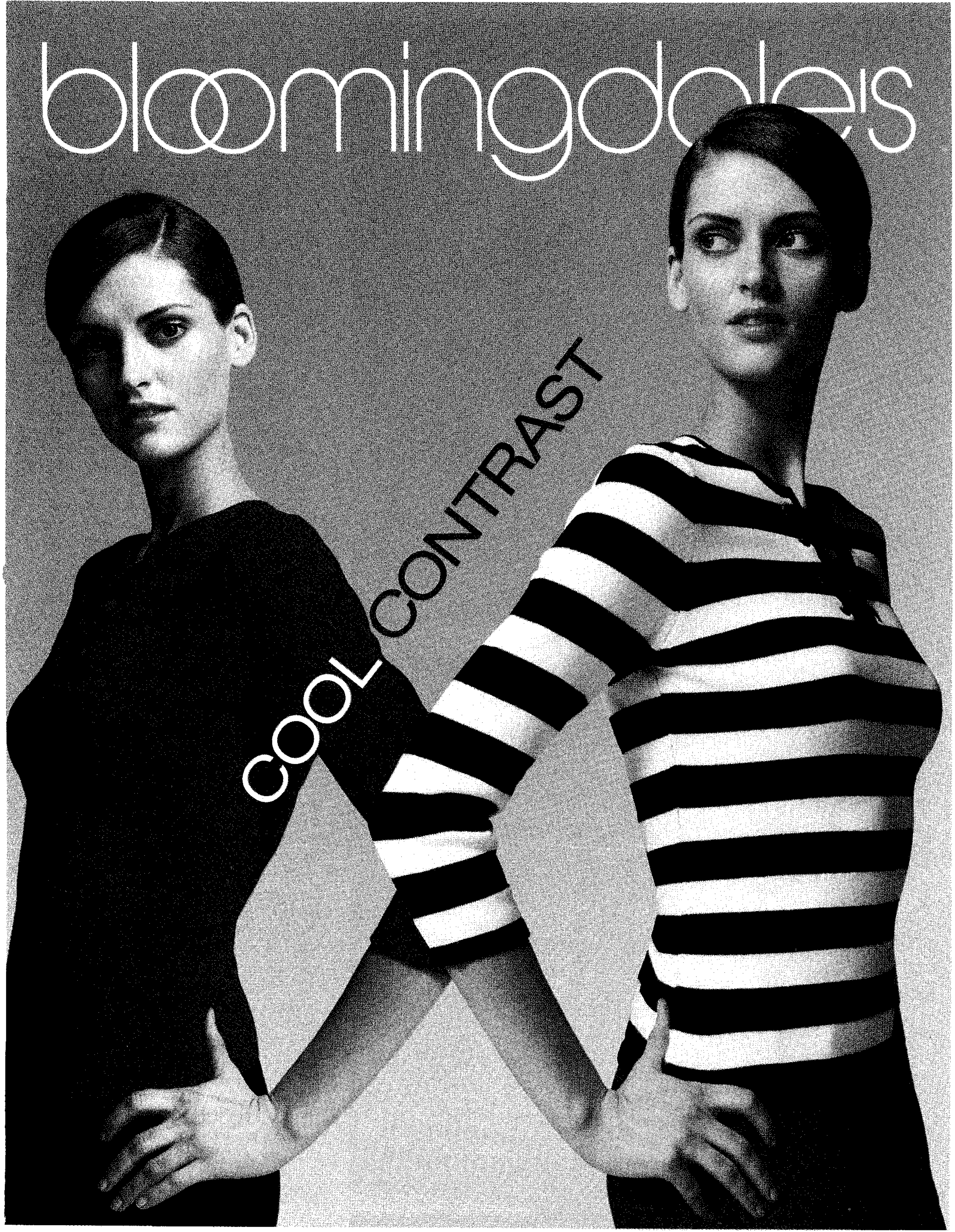
I'm not sure there is anyone who would argue that the company, with its far-flung combination of Australian holdings, English tabloids, American television, and international satellite networks, would make sense to anyone but Rupert himself (to the extent it makes sense to him).

Now, what's more, the company has spent the past two years in intent pursuit of DirecTV and its vision of satellite domination. Murdoch has pretty squarely acknowledged that everything was staked on this deal. That he was betting the farm.

And then he lost the deal.

It is possible, I suppose, for a company to go into an existential funk, to have seen the world one way, and then to have lost that vision (although this is usually a moment for outside directors to fulfill their duties and urge a change of leadership). But what happens when the guy who must search his soul is no longer young—no longer even middle-aged? We know what happens.

Eisner, too, at Disney, is painfully stuck in the middle of a meaning-of-life argument in which there can't be a winner. He's only 59,



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but he has been running Disney for eighteen years and is now long past his 20-percent-growth-per-year glory days. Indeed, little has gone right for Disney in the past six years—not since the company bought ABC. The mouse house missed the boom and is now getting hit with the bust.

And yet, even with this long malaise, there is almost no separating Eisner from Disney. He is as much the company as Walt himself once was (the present company bears little resemblance to the old Disney—as little as AOL Time Warner bears to the old Warner Bros.). Everything about the company is Michael. He's micromanaged the enterprise into absolute submission—paralyzing it. The company long ago lost any objective capacity. Everybody has left Michael—he's isolated himself. Even Disney's large and faithful outside shareholders—Warren Buffett, the Bass family, former Cap Cities chairman Tom Murphy—have sold all or big parts of their stakes.

While there is pretty much no one who does not see that the end has arrived for Michael Eisner and Disney, there isn't anyone who sees an end to the end.

THE MEDIA MOGUL IS IMBUED WITH SPECIAL status and power. It is not the kind of power that is ever accorded a mere entrepreneur or manager (one bad year in the technology business, for instance, and odds are, you'll be taken out). The mogul is a version of royalty—different from you and me.

It might be that the companies they have created—like most empires—so defy rationality, are so ungainly, obtuse, and self-aggrandizing, that we fear taking power from them because it is so unlikely that any other reasonable executive could ever appreciate the leaps of logic that created these modern media states.

After them, in other words, the deluge.

Of course the moguls themselves haven't prepared for a world without them running the show, the elementary argument would hold, because they're the ultimate narcissists. It's the media business, after all.

Viacom, News Corp., and Disney are among the largest and most influential companies in the world—with more presence in our daily lives and more power over the direction of the real desires and beliefs of the nation than any other force, including government—but they have no future. They'll be traded, broken up, merged, picked apart without Redstone, Murdoch, and Eisner.

We're all just waiting around for the inevitable to happen. ■

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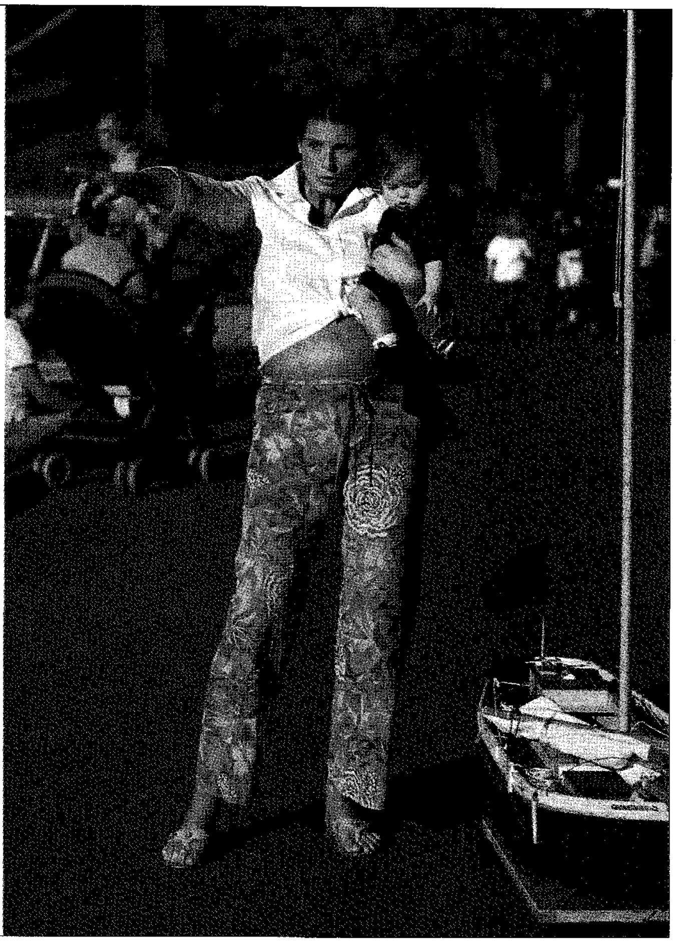

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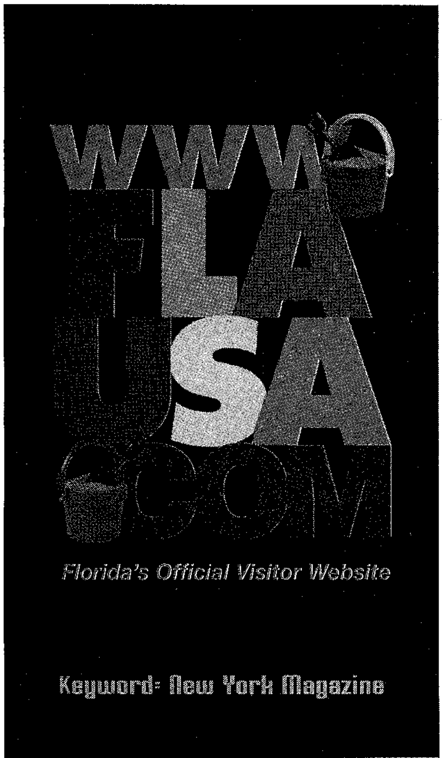

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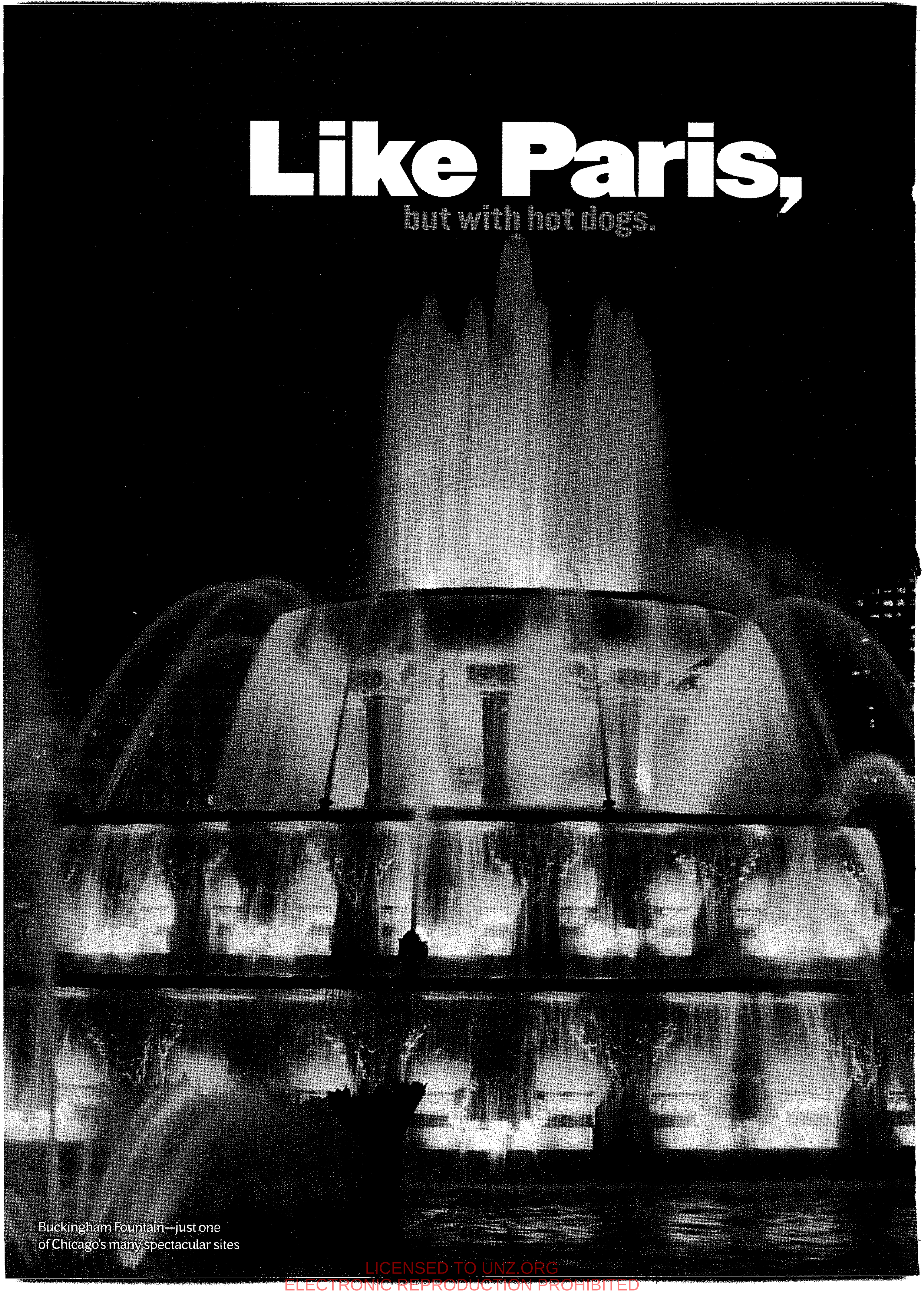
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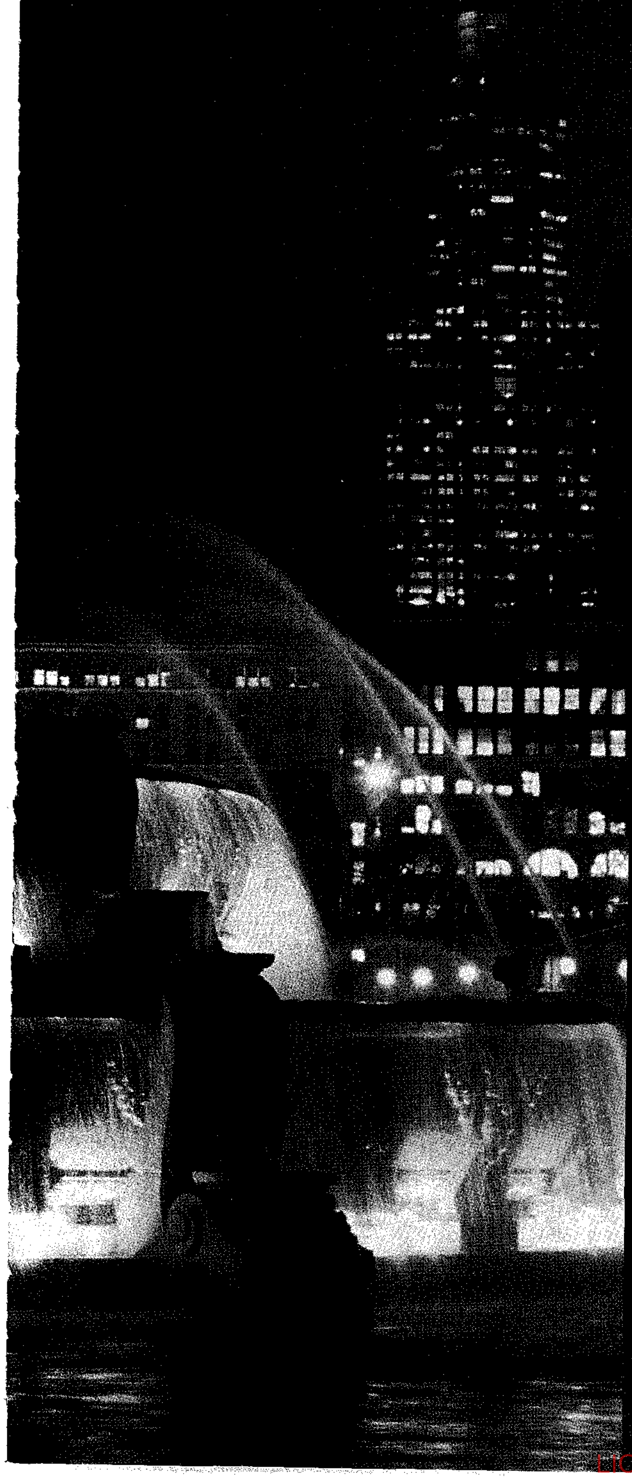

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Landon Thomas Jr. THE BUSINESS CLASS

Cold Call

On Wall Street, Bob Rubin was brilliant at finessing risk. As Treasury secretary, his invisible hand saved the economy (not to speak of Clinton's presidency). So why'd he make that embarrassing Enron call?

IT'S BEEN A FEW YEARS SINCE FORMER TREASURY secretary Robert E. Rubin has swept down from Mount Olympus and saved American capitalism. Since bowing out of government in 1999, Rubin has been ensconced in Citigroup CEO Sandy Weill's office of the chairman doing—well, it's hard to say exactly what.

He takes calls from billionaire Mexican financiers who want to sell their banks to Citigroup (Citigroup bought Banamex in 2001). He does the lecture circuit, lending his glow to dewy-eyed Citigroup clients all over the world. He even goes down to Washington every now and then to see his old pal Alan Greenspan and primly lecture the Bush administration about blowing the surplus.

For the most part, though, he stays above it all: sitting in his corner office right next next to Weill's with his stocking feet up on the desk while a clutch of Citigroup executives—including vice-chairman Deryck Maughan, Salomon Smith Barney CEO Michael Carpenter, emerging-markets chairman Victor Menezes, and, most recently, the newly appointed president, Robert Willumstad—sweat mightily to position themselves as the 68-year-old Weill's successor.

On November 8, though, Bob Rubin's invisible hand got that old itch. Enron's stock was in free fall, and though the energy-trading company was still far from a household name, he feared the company's bankruptcy would be a dire event. Citigroup, one of its longstanding bankers, had more than a billion dollars in loans outstanding to Enron. But Rubin had larger concerns. He had been told by his bankers working on the deal, Salomon's Carpenter and syndicated-loan head Chad Leat, that a rescue package was almost assembled. The night before, a group of the highest-level Citigroup and JP Morgan Chase bankers cobbled together a deal that would merge the fast-sinking Enron with its Houston competitor Dynegy.

But for the deal to go through, the credit-ratings agencies needed to be dissuaded from downgrading Enron's mountain of debt to junk status. With a downgrade, the deal would be off and Enron would most likely go bust. In Rubin's eyes, Enron's implosion would rock not only the energy markets but global markets as a whole—just as the collapse first of the Mexican peso and then of Mexico's stock market in 1994 had wobbled markets worldwide.

SAINT BOB: Former Treasury secretary Robert Rubin.

So Bob Rubin did what Bob Rubin does. On his own, without consulting Weill or anyone else, he picked up the phone and made what he thought would be the most discreet of calls to Treasury Undersecretary Peter Fisher. Rubin and Fisher weren't strangers—Rubin knew him from his Treasury days, when Fisher worked at the New York Fed.

"Hey, Peter," Rubin proposed, "this is probably not such a good idea, but what do you think about putting a call in to the ratings agencies? Maybe they could work with Enron's bankers to see if there might be an alternative to an immediate downgrade."

It was a cheeky proposal: Rubin was asking the federal government to meddle in the private business of the independent ratings agencies, Moody's and Standard and Poor's, on behalf of a company with manifold financial and spiritual links to the current administration. Not to mention the fact that he was a major shareholder and executive of one of the two banks that stood to lose the most if Enron went under. "Gee, Bob," Fisher smartly demurred, "I'm not sure if that's advisable at this point."

Consensus within Treasury at the time was that an Enron flameout, contrary to what Rubin was thinking, would not threaten the financial and energy markets. Rubin's intentions may well have been noble, and he had his own qualms about Treasury's getting involved with the ratings agencies. When he sensed Fisher's hesitation, though, he quickly backed off. He had tried to do his bit, and that would be that.

"He was putting on his éminence grise hat," says Michael Holland of Holland and Co. "Rubin is an arbitrage trader; he makes decisions quickly. He viewed Enron as a financial-markets issue. In his mind, if a downgrade occurs, it's 'Katie, bar the door.' "

Nevertheless, splashed all over the front page of the *Times*, the gesture made it seem—and perception is what always counts in the markets—as if he were flacking for Citigroup's loan book.

The close-to-the-vest phone call has always been the hallmark of Rubin's style—from his days as a Goldman Sachs arbitrageur to his celebrated stint as the White House's financial-markets shaman. But the

PHOTOGRAPH BY RICHARD ELLIS/GETTY IMAGES.

secret to Rubin's phone calls, and Rubin himself, is that they remain secret. And they remain secret because the calls never cross that invisible line that keeps the interests of the second party best served by *not* revealing the call.

REWIND TO THE BOOMING EIGHTIES: TAKEover fever was rampant, and the kings of Wall Street were not Internet analysts and technology bankers but risk arbitrageurs—brass-balled traders who bet millions on when and for what price companies would be taken over. Ivan Boesky was a semi-legend, but the best arb man of them all was Goldman Sachs's Bob Rubin.

In the spring of 1984, Rubin bet a chunk of Goldman's capital on a sleepy little company called Houston Natural Gas. It was the hot hostile-takeover stock of the moment: A rival energy concern called Coastal Corporation was buying up shares. Every arb worth his salt was long the stock. It seemed like a done deal, and Rubin bet big, taking on some leverage to spice up his return. But to the surprise of the street, Houston Natural Gas's board sent Coastal packing. In return for a $42 million greenmail payment, Coastal gave up on its merger aspirations. Guy Wyser-Pratte, then of Prudential-Bache Securities and a prominent arbitrage player at the time, remembers the moment well. "It was a terrible shock when news of the greenmail came across my ticker," he remembers. "You've just paid a huge premium for the stock, and all of a sudden the stock price collapses." So Rubin and the arb community dumped their positions for a big loss. Shortly after, HNG's board hired an ambitious, 40-year-old oilman named Kenneth Lay to run the company.

Lay had grand ambitions for the company, and within months it was in play again. This time, the bidder was a rival, an Omaha-based gas firm called InterNorth, and by the summer of 1985, InterNorth had paid $2.3 billion, in a friendly merger, for HNG. The next year, Lay, now CEO of the merged company, christened it Enron. This time, the arbs made out big. HNG's stock shot up from the low 50s to the $70 level, where the deal was priced.

Rubin by then had moved on to management, and leadership fell to Rubin protégé and fellow partner Robert Freeman. Freeman and his team stuck to the sidelines as the stock soared; Goldman Sachs was advising InterNorth on the deal.

But one of the risk arbitrageurs who did make a mint off HNG was Ivan Boesky. Since the mid-seventies, Boesky and Rubin had widely been recognized as the top arb men on the street. A *Fortune* article in 1977 had dubbed them, together with

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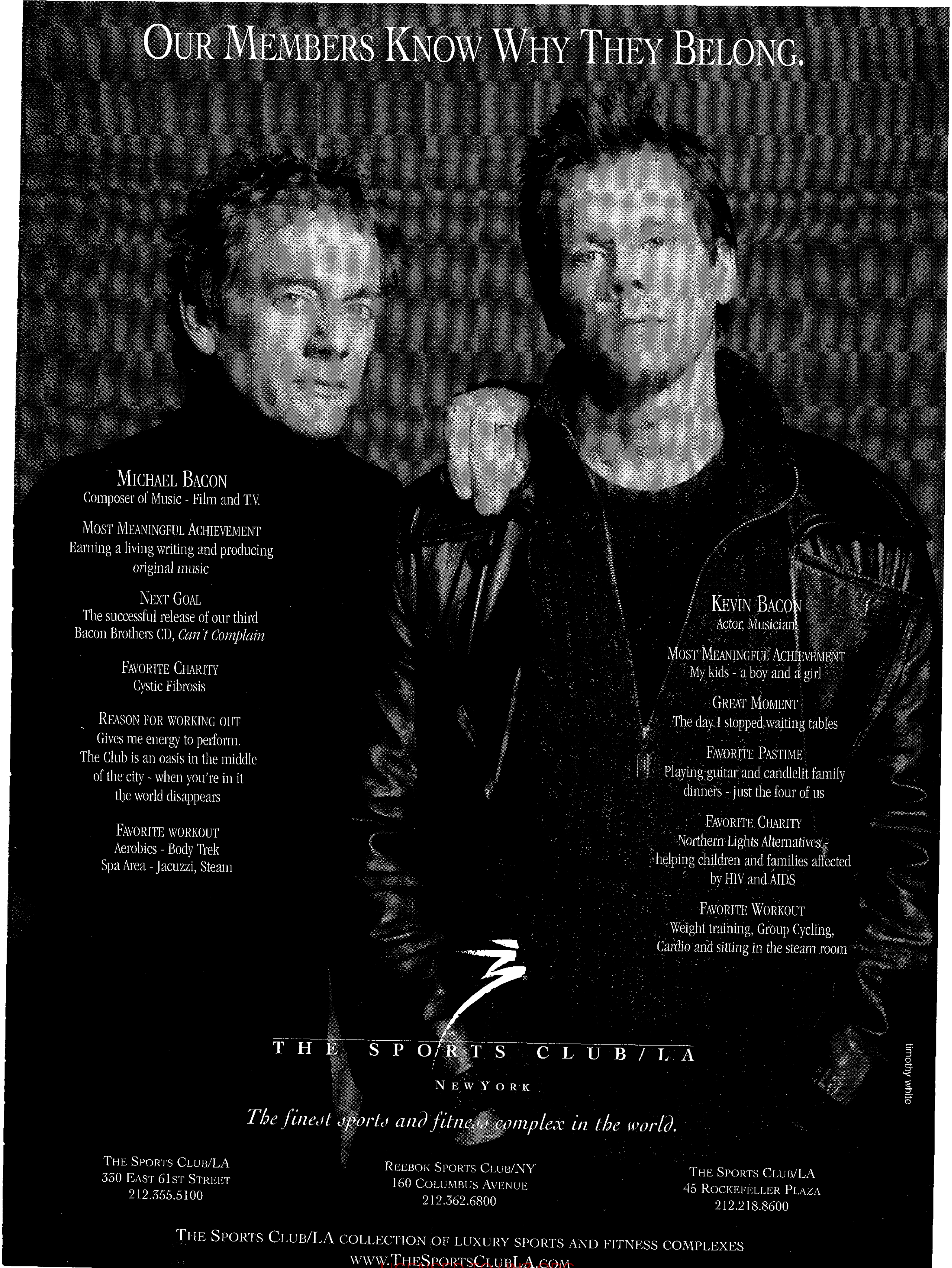
Wyser-Pratte and a fourth banker from Salomon Brothers, the four horsemen of Wall Street. Practically the same age, they had made millions for themselves and their firms by mastering the black arts of risk arbitrage, relentlessly working the phones, hoovering up information wherever they could find it and then trading on it. Loud, ostentatious, and a shameless epicure, Boesky was the antithesis of Rubin, who preferred his suits off the rack and a strictly light lunch at his desk. For Boesky, though, his information on InterNorth's designs for HNG proved to be too good. As would later be documented in James Stewart's *Den of Thieves*, Boesky had been buying his information from Martin Siegel, a takeover wizard at Kidder, Peabody, who, the government and more specifically U.S. District Attorney Rudolph Giuliani claimed, was sourcing much of his information from Goldman Sachs's arbitrage desk—and Bob Freeman.

In February 1987, Giuliani ordered the arrest of Freeman on insider-trading charges. Rubin had been a mentor to Freeman; he had hired Freeman and taught him all that he knew. And Freeman was good, too—he had made millions for the partnership, and his reputation on the street before his arrest had been impeccable. But as he finally admitted in 1989, when he pleaded guilty to having put a call in to Marty Siegel and selling stock on an inside tip, one thing Freeman had not learned from the master was when not to make that last, skating-too-close-to-the-edge phone call. Giuliani got his Goldman partner, though some said at the time that he was after bigger game—Rubin himself.

To this day, Rubin resolutely defends Freeman ("Marty Siegel was lying through his teeth," he has been known to say), who was never formally charged with providing information to Siegel on HNG. And his acute dislike for the former mayor still retains its fresh edge. As for Giuliani, he could never make his larger case.

Rubin knew well enough from his days as a deal lawyer at Cleary, Gottlieb in the sixties, when all the arbs would call him digging around for deal scoop, that the key to successful arbitrage was not just good information but knowing which information to use: knowing when a company will be taken over, placing your bets, riding the stock up, and, most important, knowing when to unload a position. He witnessed as well how his mentor, Gustave Levy—a legendary Goldman arbitrageur and senior partner who helped invent and popularize the risk-arbitrage business in the forties and fifties, always seemed to know just enough to make big money on a deal but never enough to make it obvious.

OUR MEMBERS KNOW WHY THEY BELONG.



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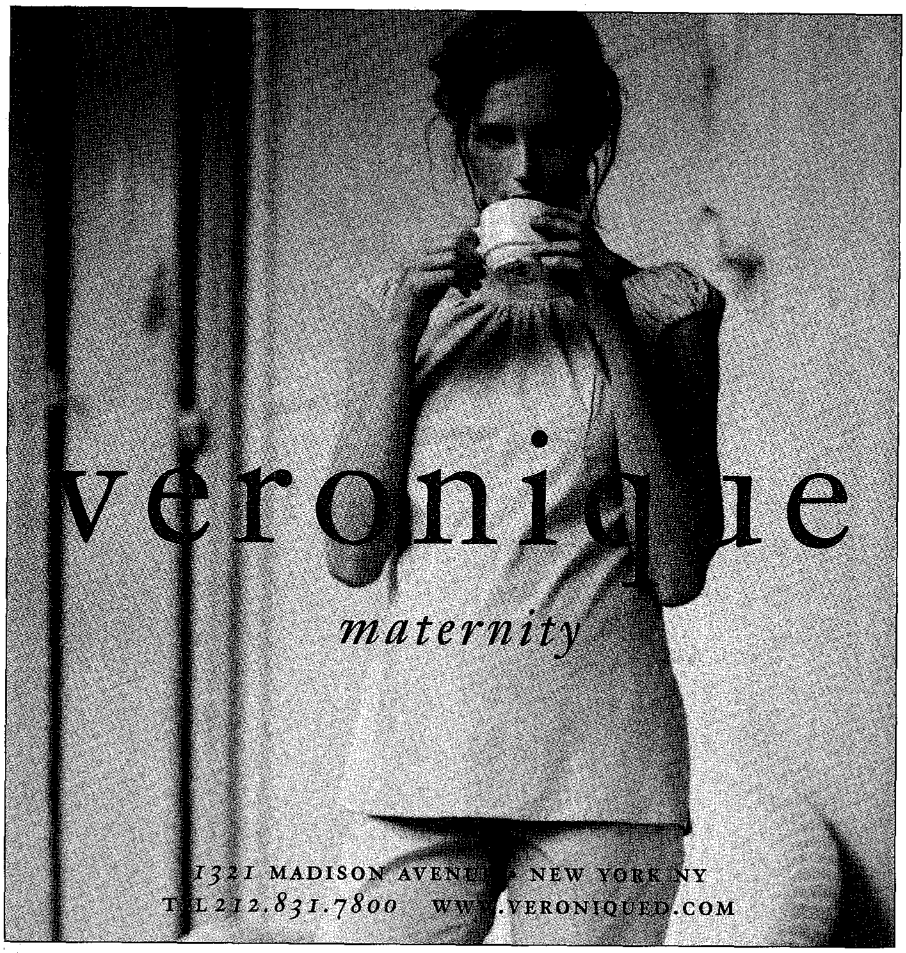
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Every morning at 8 A.M., Rubin would show up at his small desk on Goldman's trading floor. Spread out before him would be a slide rule, some yellow legal pads, and a telephone. And he would make his calls—never shouting, never emoting, never breaking a sweat. With Goldman's monster balance sheet behind him, he could bet up to $50 million on a single position, and Goldman became the 800-pound gorilla in the arbitrage racket in the seventies and eighties.

"Rubin was leagues ahead of Boesky," says a rival arbitrage man from the period. "He had that steel-trap mind, and he always knew how far he could go, who he could talk to, and who he knew would shut up. He was always operating just underneath the radar. And he also had Gus Levy. Gus could call any CEO in the country and ask him: 'Is your deal safe?' That's what made Rubin so good. Goldman always seemed to have the information."

Most arbitrageurs tend to be like Boesky and Levy. To be on the phone that much, to get access to the right kind of information, to keep your shirt dry when your bet goes south—it all assumes a brashness of character, a largeness of ego.

But Rubin was different. His selflessness, the soft mutter of his voice, the self-deprecatory smirk, that worn, Waspy look—he just stood out from the crowd. The players, the lawyers, the deal guys, came to him in droves, like moths to light. Some risk was fine—risk is the very pith of arbitrage—but knowing when to pull back was the true secret that the other guys could never understand.

IN A WAY, RUBIN'S CALL TO FISHER WAS AKIN to an arbitrage bet. A trade-off, if you will. He might well have scratched out a scenario or two on his yellow legal pad. The downside risk was essentially what happened: Fisher backed off, Enron collapsed, and Rubin's reputation lost a bit of its gloss. But weighed against the possible upside—Fisher makes the call and a national tragedy is quite possibly averted (Bob saves the day again!)—in Rubin's mind, that was a risk-reward relationship he could work with. If he had to do it today, friends say, he'd certainly do it again. He had saved Mexico in 1994, an entire country, by weighing similar pros and cons—why not do the same for Enron?

But for once, Bob Rubin was pushing against a string. By inserting himself into the Enron mess so late in the game, he made his presence physical, not spectral. Which is not how Bob Rubin's power works. For such a famously self-denying man, the call was a rare act of hubris. ■

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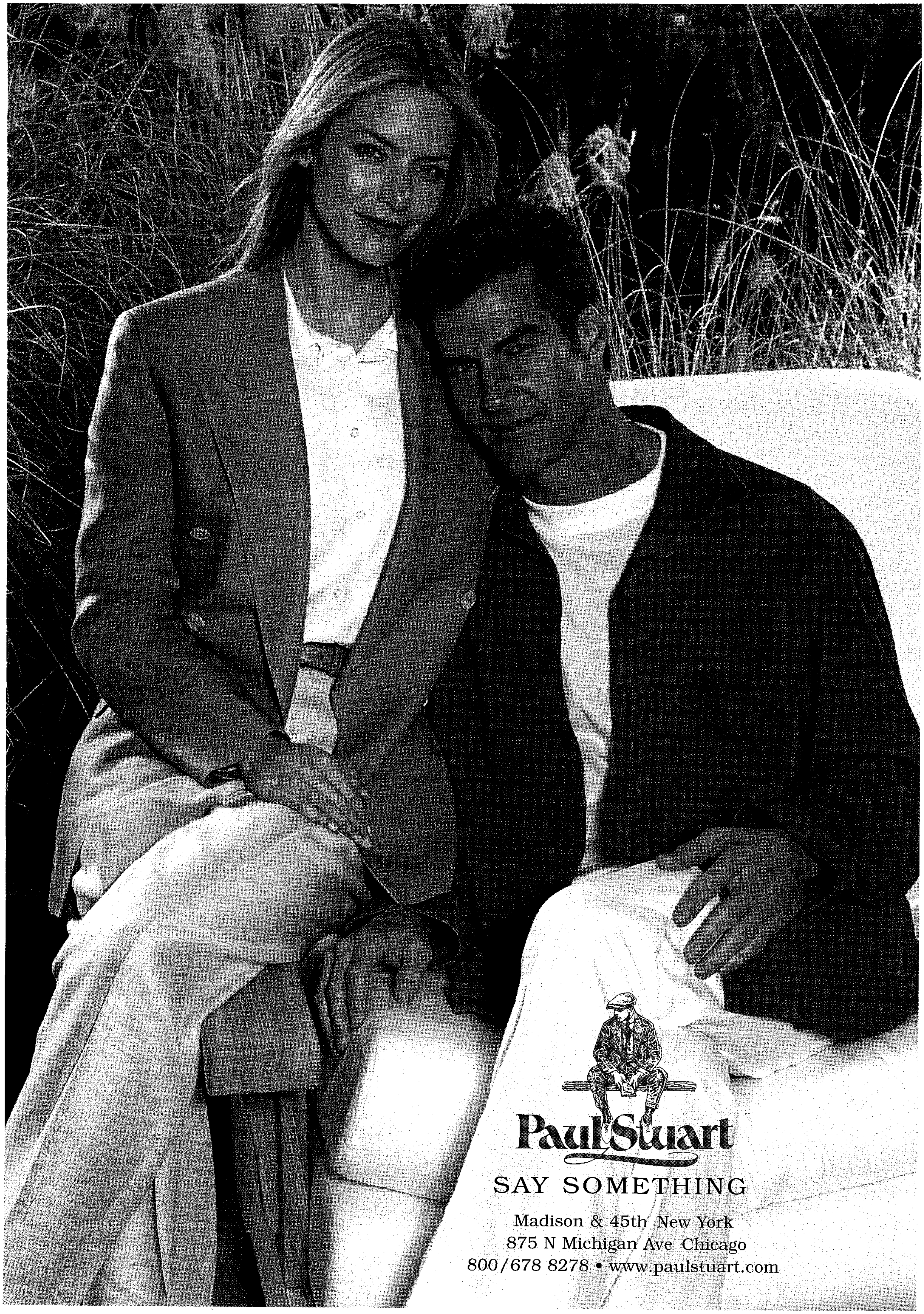
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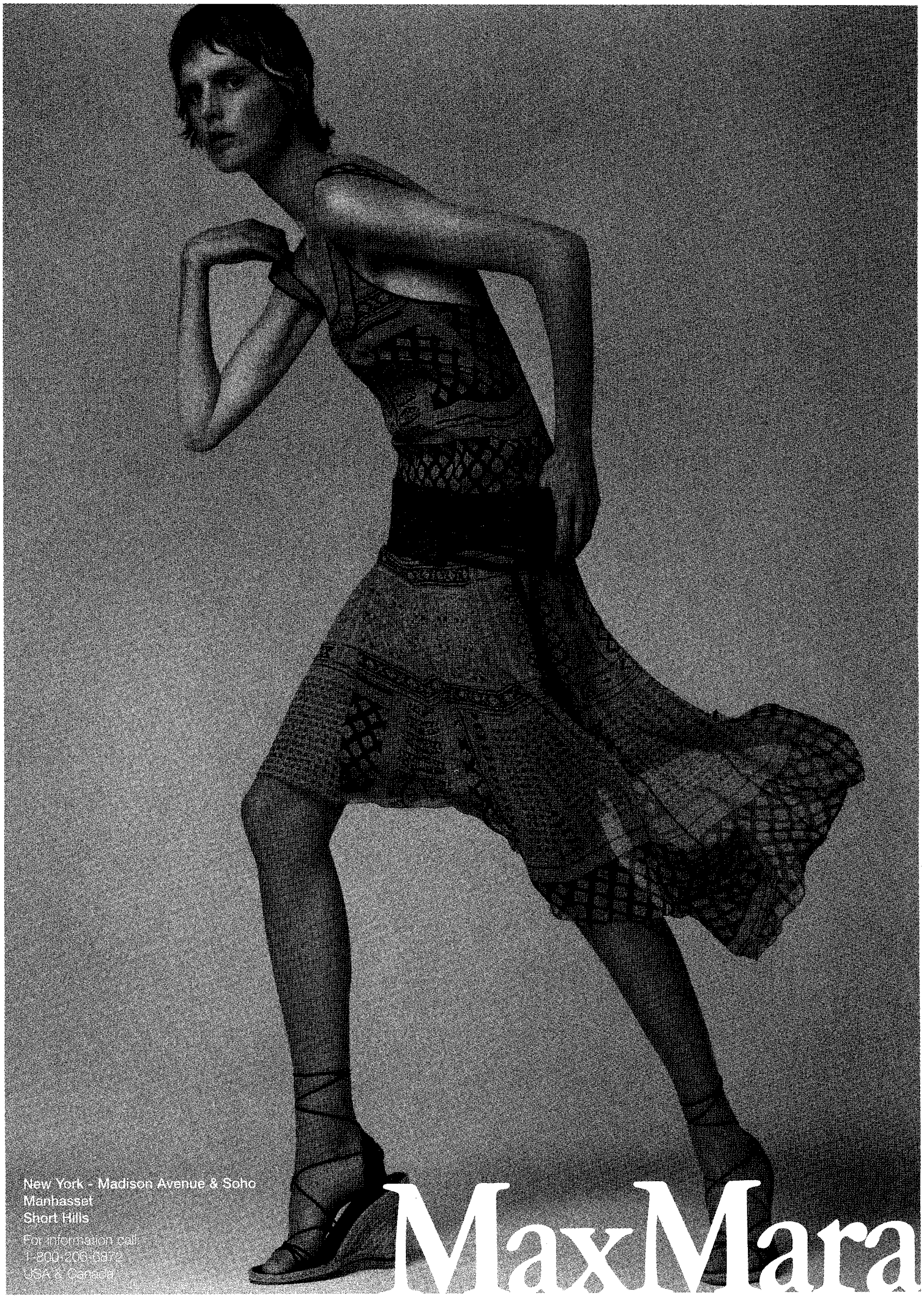
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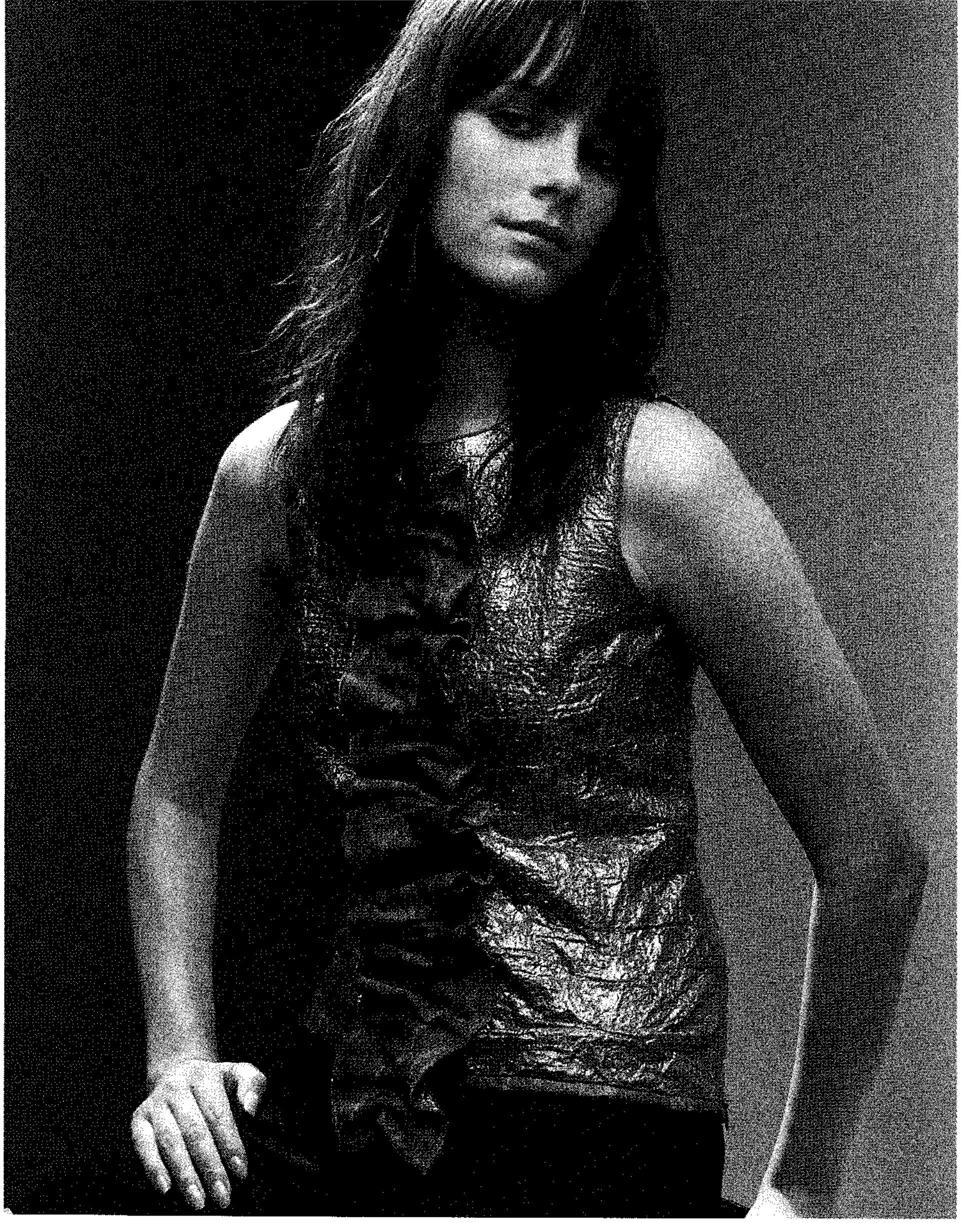

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spring fashion 2002

By Mark Holgate

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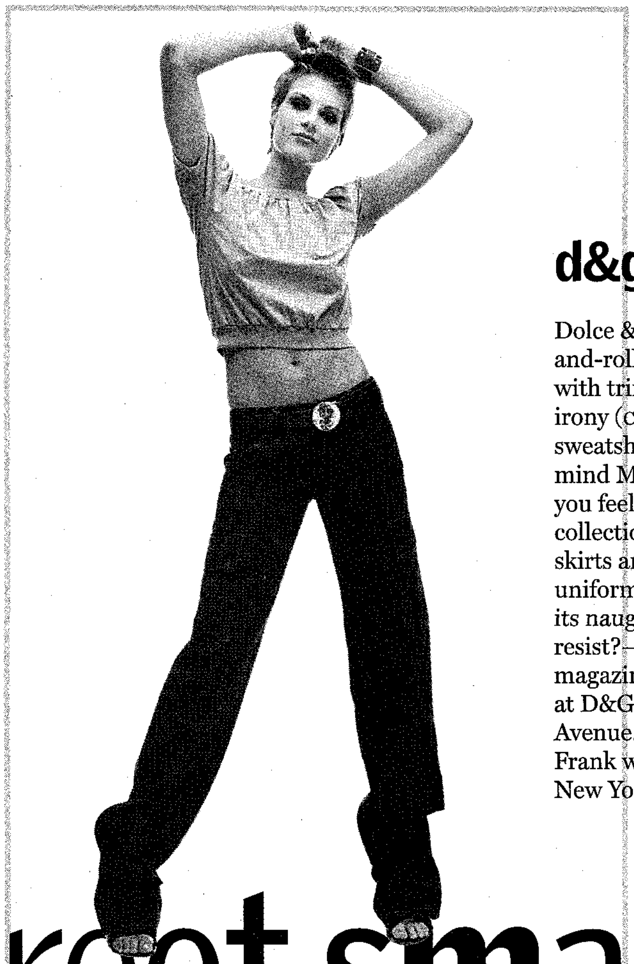
This truth we hold to be self-evident this spring: Fashion is about imagination, creativity, fun. A thousand flowers (and ruffles, lace, and fringes) are blossoming. Individual style is in the ascendant. Celebrating this eclecticism, we've enlisted a cross section of New Yorkers—chefs, artists, businesspeople, actresses—to make the season's looks their own. And as patron saint of this new ferment, we nominate Giorgio Sant'Angelo, a New York iconoclast who's finally having his moment, twelve years after his death. Spring's creative takes on dressing won't just leaven your wardrobe. They'll lighten your step.

PHOTOGRAPH BY CHRIS MILITSCHER. FASHION EDITOR: EUGENIE HANMER.

street smarts

Often, the best style in New York is not seen on runways but on sidewalks. Who hasn't spotted someone buying grapes at the Greenmarket in the most perfect pair of pants or delicious summer dress, and been too shy to ask: "Where did you get that?" These ten stylish but often below-the-radar lines are the resources for many of the city's greatest dressers. **By Amy Larocca**



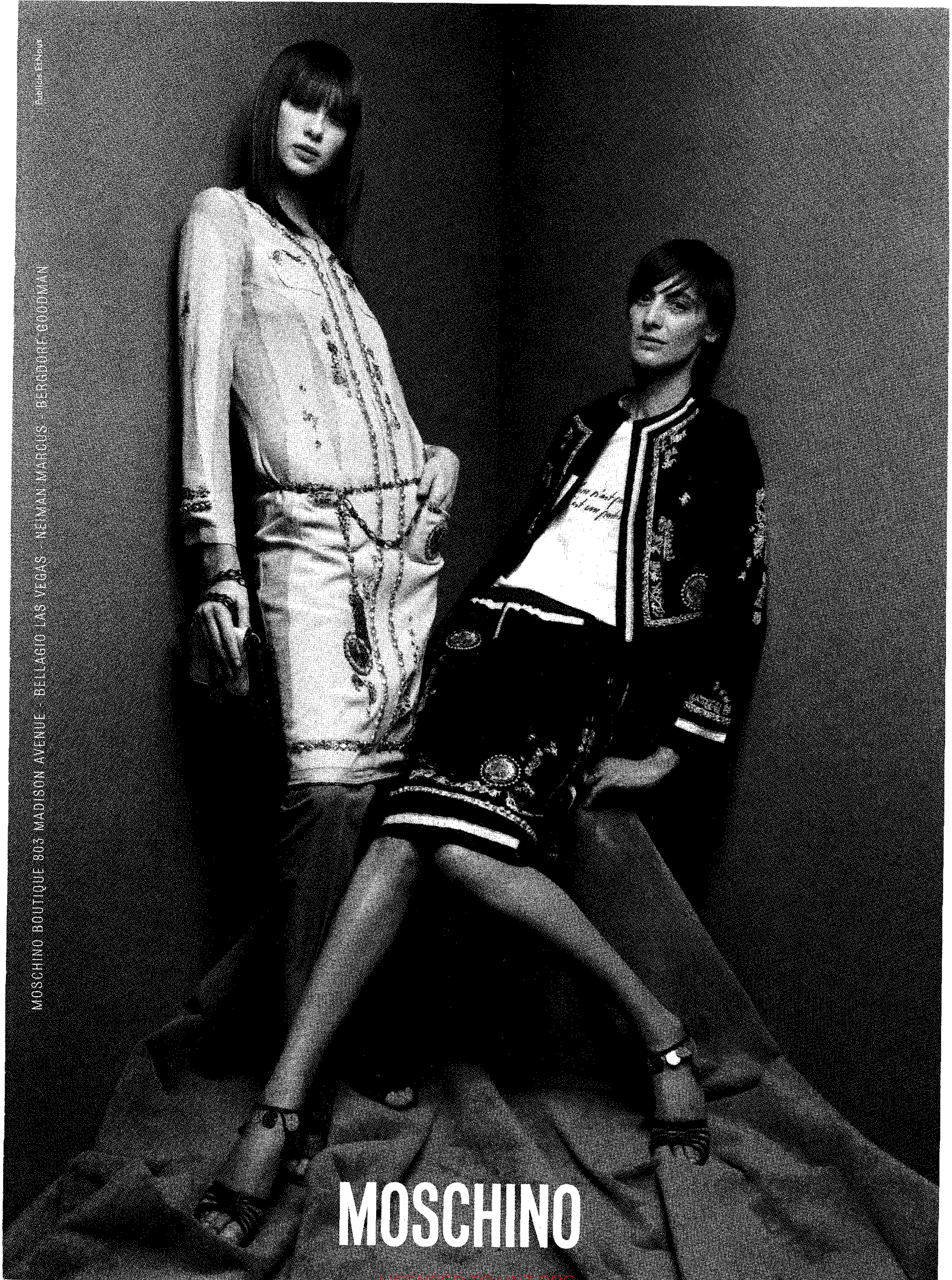
d&g

Dolce & Gabbana always plays to our most sexy, rock-and-roll instincts, and in the D&G line, it caters to them with trim hip-huggers, slouchy denim, and plenty of irony (CERTIFIED SEX INSTRUCTOR declares one hooded sweatshirt). If the more grown-up collection brings to mind Madonna, then think of D&G as where to go when you feel like channeling Britney Spears. The spring collection is all urban sass and *Flashdance:* tiered tulle skirts and knickers, as if a girl had taken her ballet-class uniform and tarted it up. D&G also won our hearts with its naughty take on I ❤ NY T-shirts, and—how can we resist?—a print that incorporates the cover of this magazine. (D&G sweatshirt, $90, and jeans, $150. Both at D&G. Sweatshirt also at Bloomingdale's and Saks Fifth Avenue. Versus by Versace shoes, $430 at Versace. Beth Frank watch, $1,100, and belt, $365. Both at Barneys New York and Saks Fifth Avenue.)

eley kishimoto

Seek out Eley Kishimoto to embolden your wardrobe: The prints devised by this London-based husband-and-wife team combine the strongest graphic elements of Marimekko with the Day-Glo, Palm Beach flamboyance of good Lilly Pulitzer. The combined effect manages to always look original, and is the ideal way to avoid blending into a sea of black outfits. Eley Kishimoto applies its prints to everything from shoes to wallpaper to perfectly cut tank tops—in the highest of compliments, even Louis Vuitton and APC have used them. This spring's prints are both floral and nautical (sailboats, thick ropes). The best pieces are miniskirts, striped shirts, and belted shirtdresses. (Eley Kishimoto blouse, $190, and skirt, $205. Both at Barneys New York, Henri Bendel, and Kirna Zabête.)

Photographed by Eric Ogden
Fashion Editor: Monica Schweiger
Hair: Corey Morris at the Wall Group
Makeup: Shannon Grey Williams
Fashion Assistant: Sharon Pieczenik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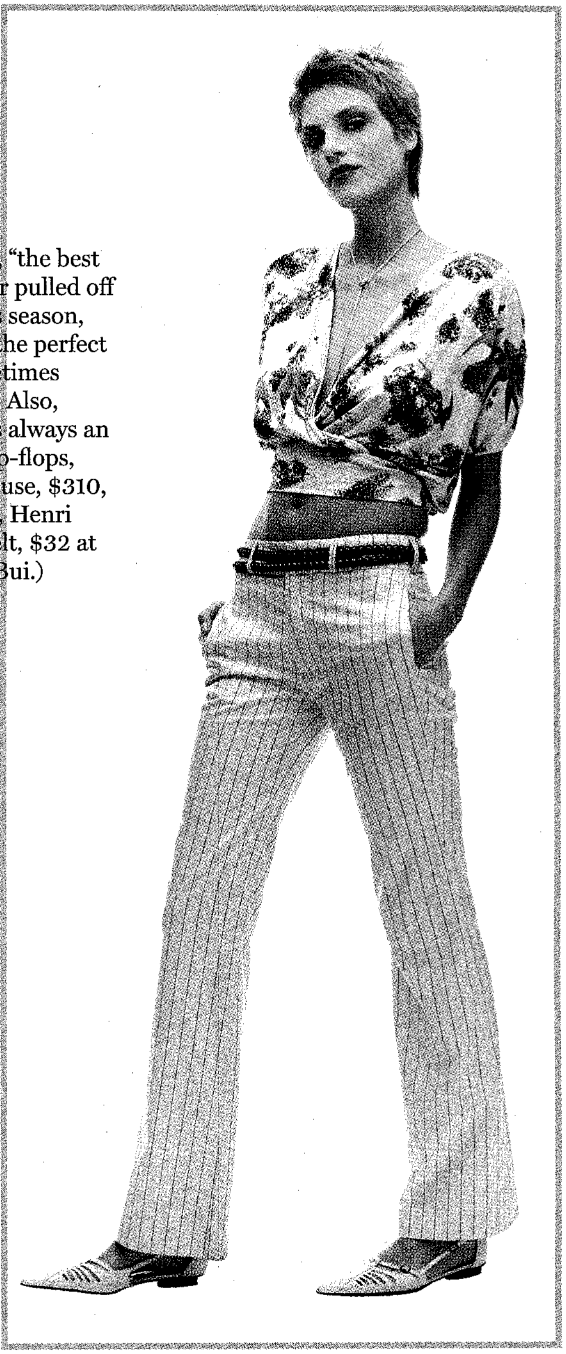
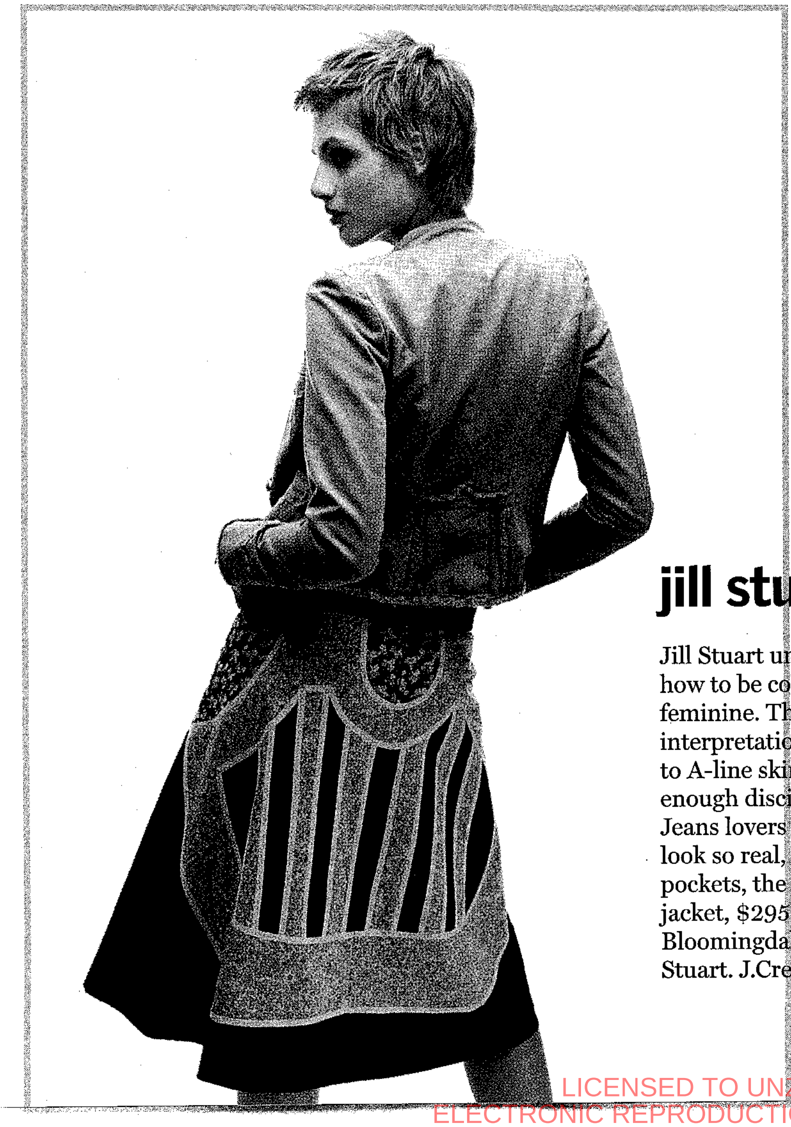
catherine malandrino

Catherine Malandrino specializes in combining, as she puts it, "the best elements of street and chic": She knows the power of a sweater pulled off a shoulder, or a newsboy cap tilted at just the right angle. This season, seek out the tops. "I thought about the blouse," she explains, "the perfect blouse, and then I just twisted and twisted and twisted." Sometimes that meant ruffles, sometimes that meant wrapped waistlines. Also, Malandrino, who used to design for Diane von Furstenberg, is always an excellent resource for printed dresses, which, with a pair of flip-flops, epitomize New York summer cool. (Catherine Malandrino blouse, $310, and pants, $280. Both from a selection at Bergdorf Goodman, Henri Bendel, Intermix, and Saks Fifth Avenue. Banana Republic belt, $32 at Banana Republic stores. Barbara Bui shoes, $345 at Barbara Bui.)

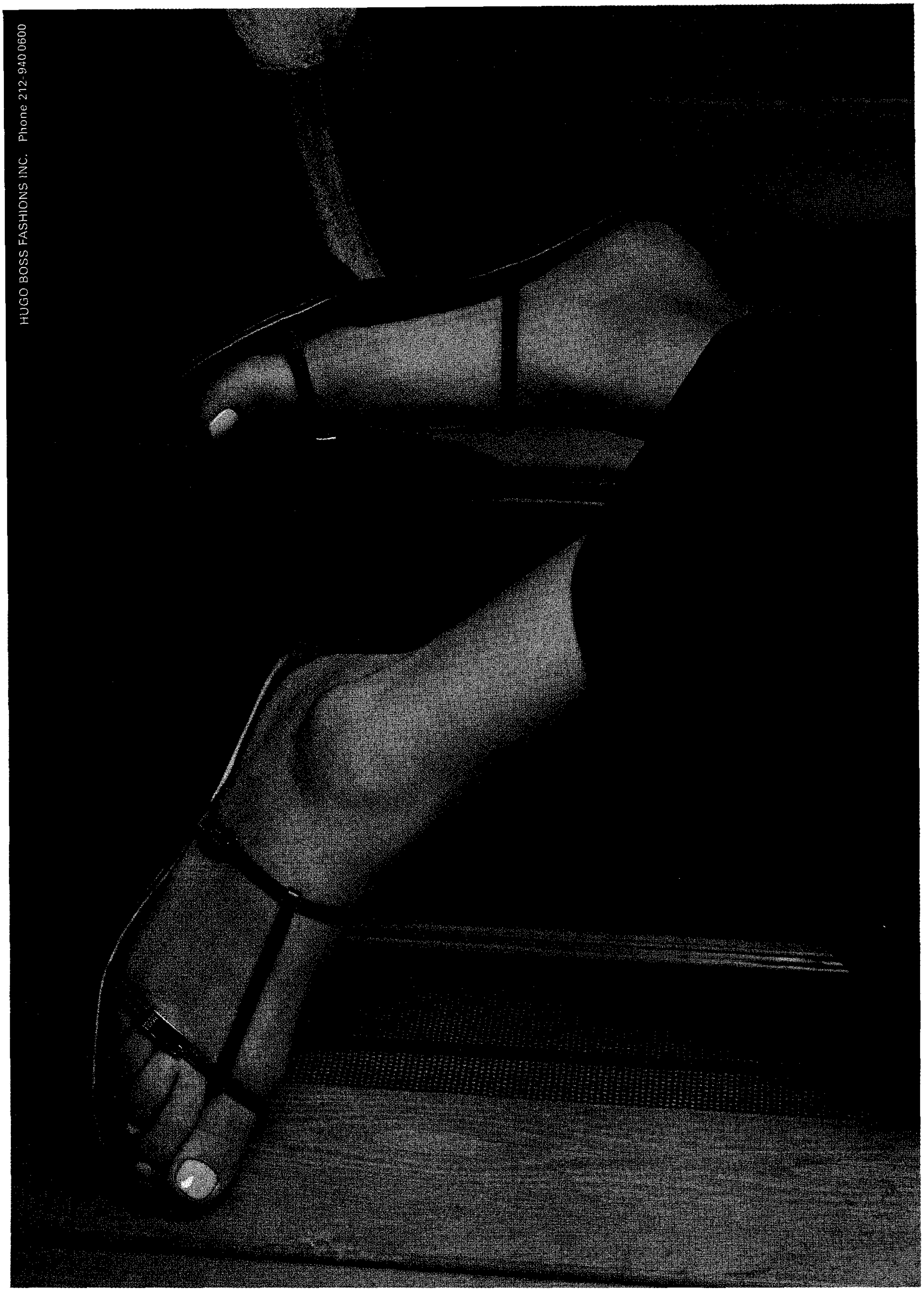


street smarts



jill stuart

Jill Stuart understands the dynamic of casual urban dressing, how to be cool and sharp without sacrificing the cute and feminine. This season, Stuart works wonders with her smart interpretation of the ubiquitous patchwork trend: applying it to A-line skirts, peasant blouses, and sundresses, with just enough discipline to stay safely out of Holly Hobby territory. Jeans lovers will also gobble up her denim because the fades look so real, and the vintage embellishments (heart-shaped pockets, the occasional leather piping) are spot-on. (Jill Stuart jacket, $295, and skirt, $285. Both from a selection at Bloomingdale's, Henri Bendel, Saks Fifth Avenue, and Jill Stuart. J.Crew belt, $24 at J.Crew stores.)



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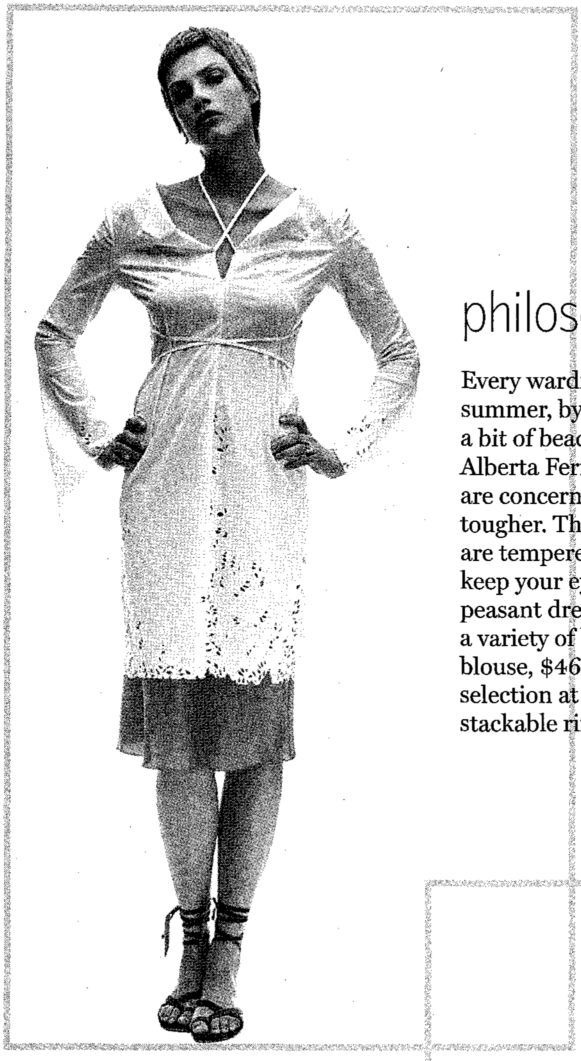


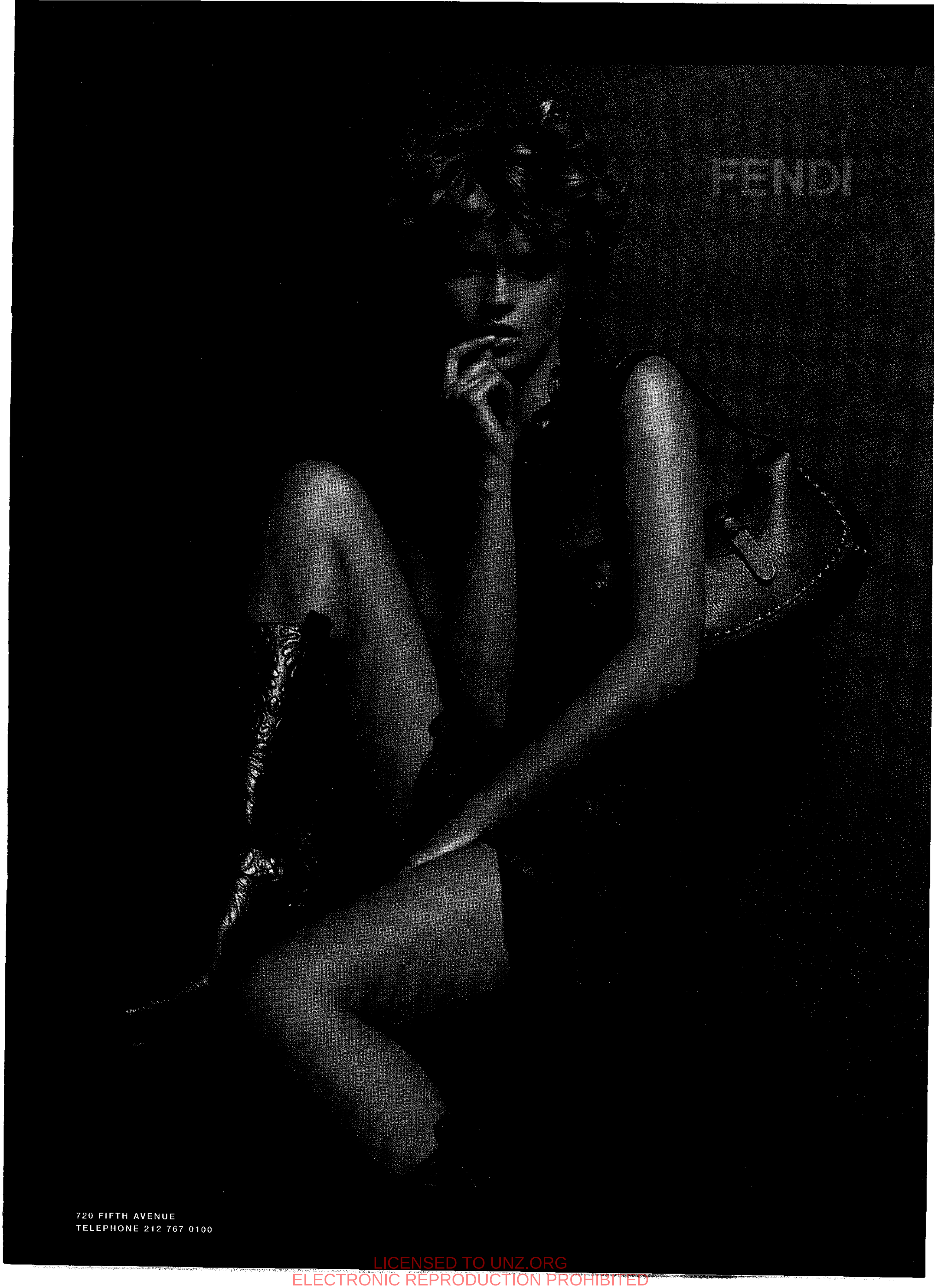
philosophy di alberta ferretti

Every wardrobe is well served, come the dog days of summer, by a light touch: something with a fairy-tale aura, a bit of beading, perhaps, or a crinkly edge. Philosophy di Alberta Ferretti always delivers where the light and ethereal are concerned, but this season, the line gets a little bit tougher. There are tempestuous blacks and grays, but they are tempered with soft fabrics and airy construction. Also keep your eye out for a variety of takes on white eyelet peasant dresses and caftans that are bound to look good on a variety of body types. (Philosophy di Alberta Ferretti blouse, $460, skirt, $220, and sandals, $280. All from a selection at Bergdorf Goodman and Philosophy. Alex Woo stackable rings, $78 each at Henri Bendel.)

street smarts

katayone adeli

When Katayone Adeli first began designing, she scored an instant hit with boyish flat-front trousers that were cut like Dickies but managed, unlike their hardware-store cousin, to flatter. Since then, her collections have been absorbed into the off-duty wardrobes of the coolest models, due to new variations on those same perfect pants (ruching, for example, by the knees), tiny fringed vests, and other similarly spare and precise separates. This spring, the best pieces share the same restrained silhouettes: tuniclike lace tops and long, Grecian halter dresses in the most subtle shade of green. And Adeli still cuts some of the best trousers in town. (Katayone Adeli vest, $2,400, jeans, $375, and belt, $225. All at Katayone Adeli, and from a selection at Bloomingdale's and Henri Bendel. Bess necklace, $185 at Tracy Feith.)



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barbara bui

The women who love Barbara Bui are the types who would never consider wearing a logo, who understand the power of the monochromatic, and who always lean towards the sleek. This spring, Bui's mission was to create clothes in the style of sixties art-house actress and mod icon Romy Schneider—understated but precise. Look for skilled mixes of hard and soft: Chiffon tops are trimmed with calf leather, and razor-sharp leather halters are fashioned with the most delicate detailing. The color palette is basic and confident—black, brown, and a champagne-colored neutral—and the cuts are realistic. "I always make at least three cuts of pants," Bui promises, "for different bodies." (Barbara Bui top, $99, pants, $345, sandals, $350, and belt, $455. All from a selection at Barbara Bui.)

street **smarts**

mayle

In the past few seasons, Mayle has become Mecca for looks that have made vintage such a hot commodity—femininity, romanticism, and sentimentality—but at Mayle there are no mothballs. Hollywood fashionistas like Shiva Rose and Cameron Diaz are drawn to the line because it manages to be girly without being precious, and the cuts are flattering and sexy. The spring collection takes preppy classics (pastel skirts, shrunken cardigans) and infuses them with a touch of punk, like a bit of black lace or a tiny cut. And the dresses are always ideal for a warm-weather wedding: lace shells over rich silk slips, and light chiffon prints. (Mayle dress, $498 at Barneys New York, Henri Bendel, and Mayle. Agatha bracelet, $120 at Agatha stores.)

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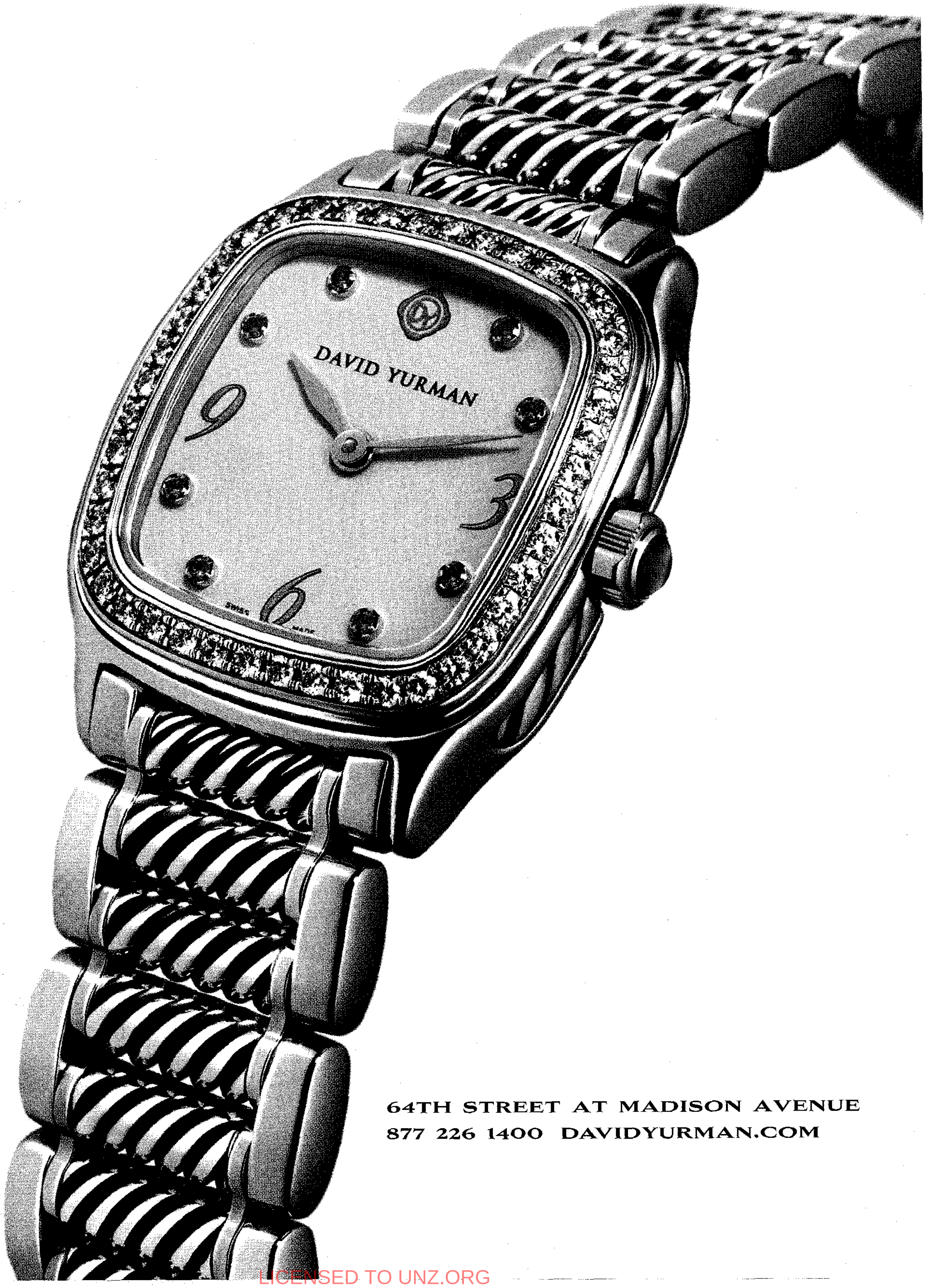
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street smarts

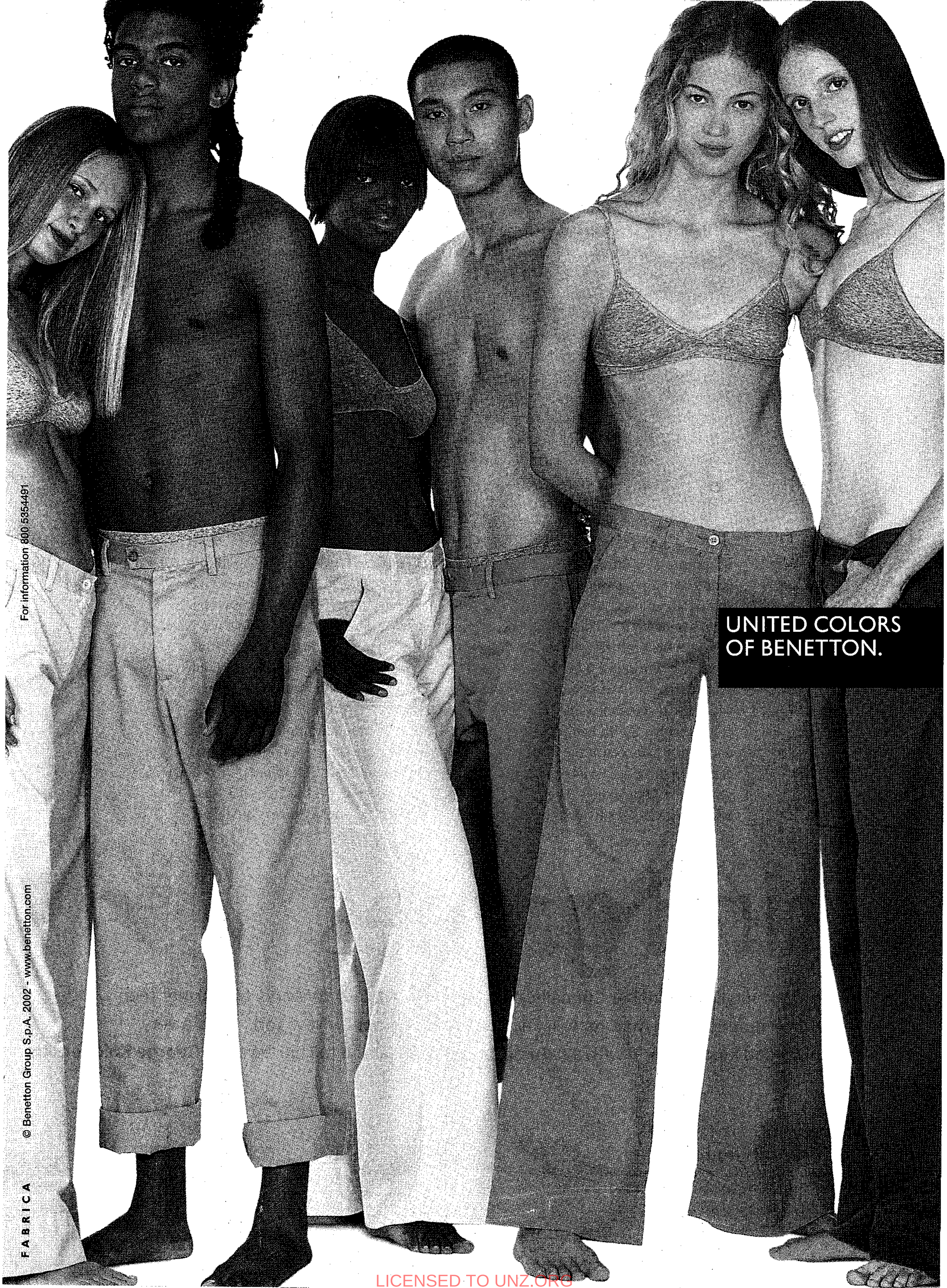
sportmax

Sportmax always captures the season's biggest trends without looking hackneyed. This spring, for example, Sportmax answers that pressing question: How to pull off the peasant look without coming across as a Grateful Dead nostalgist? The collection is full of Jane Birkin–goes–to–Morocco separates that illustrate how chic and pulled-together hippie style can be when applied sparely. Our favorites are peasant tops with colorful, handworked patches, and tiered skirts of various lengths, which incorporate sheer layers of ivory tulle with embroidered detailing. (Sportmax top, $795 at MaxMara stores. Paper Denim & Cloth jeans, $142 at Language and Scoop. Belt from a selection at Jill Stuart.)

versus

For anyone who loves Versace's plunging necklines and big-haired rich-bitch aesthetic—but doesn't want to look like Jacqueline Susann—there's Versus. Donatella Versace's diffusion line is not necessarily more mellow than the collection line, but it's where to look for wearable pieces with that Euro-babe vibe. Best of the season is a sharp white trench coat, low-waisted, straight-leg trousers, and tiered and patent leather miniskirts. The color palette of pinks, yellows, and grays, with the occasional jolt of green or orange, is a great way to wake up from winter. What you wear underneath (the Donatella devotee, of course, would don a garter belt) is what determines just how Versace you really are. (Versus by Versace coat, $820, and jeans, $280. Both at Versace and Henri Bendel. Eugenia Kim cap, $150 at Barneys New York, Onward, and Eugenia Kim.)

face facts Photôgenic Ultra Comfort Skin-Illuminating Makeup in Ultra Ivoire 1 and Blush Focus Exceptional Wear Sheer CheekColour in Rose Dorothy for face. Colour Focus Exceptional Wear EyeColour in Horizon and Gaze, Le Stylo Waterproof Long Lasting EyeLiner in Café, and Amplicils Panoramic Volume Mascara in Black on eyes. Lip Dimension Long Lasting Liquid Lip-Shaping Colour in Lollipop and Juicy Tubes Ultra Shiny Lip Gloss in Cerise on lips. All by Lancôme. Available from Bergdorf Goodman, Bloomingdale's, Lord & Taylor, Macy's, and Saks Fifth Avenue.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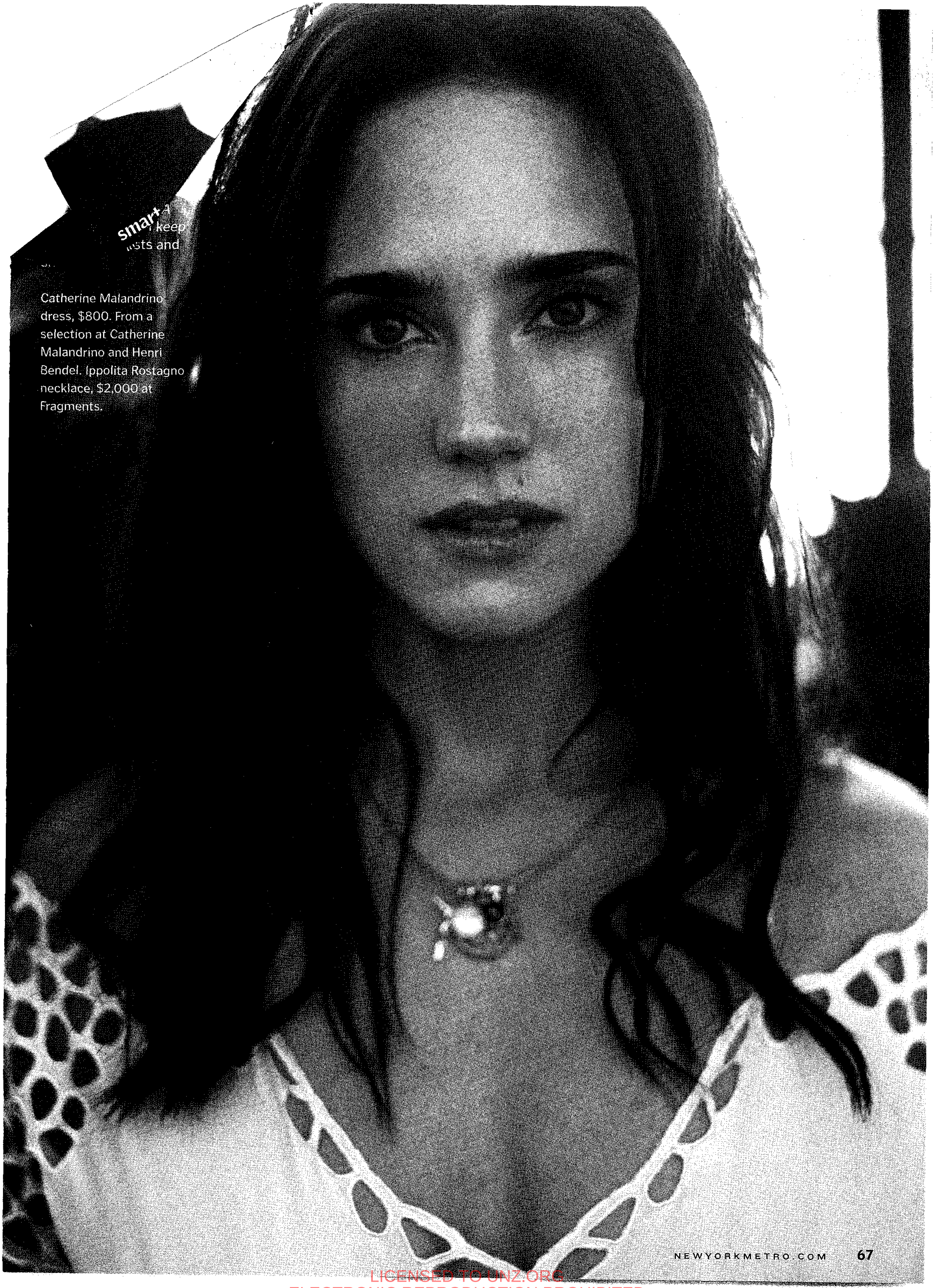
mind games

If you think you know Jennifer Connelly, think again. In *A Beautiful Mind,* the former teen heartthrob emerges as a mature, A-list actress. And at home in New York, she's a very un-Hollywood kind of star—with a natural, untouched glamour all her own. **By George Kalogerakis**

CATCHING UP WITH JENNIFER CONNELLY THESE DAYS IS LARGELY A MATTER OF locating her between awards shows. As she settled into a West Village restaurant recently for a drink, appearances at the American Film Institute and Broadcast Film Critics awards (she won at both) were already behind her. Just ahead lay the Golden Globes (which she would also win, a few days later) as well as nominations from the Screen Actors Guild, the Chicago Film Critics, and, it's likely, the Academy Awards. Her role as Alicia Nash, opposite Russell Crowe, in Ron Howard's *A Beautiful Mind* has unexpectedly gunned a career that until the past few years had mainly languished in forgettable teen films. After more than twenty movies, Connelly's impact still had more to do with her astonishing beauty—exploited onscreen, slavishly documented on the many Websites devoted to her—than with the actual performances she'd given. But suddenly, things have changed. • "The Broadcast Film Critics was last weekend," she says. "It was fun. I got nervous—getting up, saying something. I suddenly reverted back to being a shy 8-year-old. I had no sense of time. I thought, should I just get gracefully off the stage? Or would that be *dashing* off, like a terrified bunny rabbit?" • Dressed in a pink Marc Jacobs shirt, jeans, and boots, the 31-year-old actress has come directly from a TV taping, and immediately apologizes for her makeup—she hates the idea that someone might think she walks around like this. (And yes, even *with* makeup, she's beautiful.) As is often the case with someone living a watershed moment, everything is different for her and nothing is. • "A lot more scripts, which is great, and more talk shows," she allows. "Also being recognized more. Some of it is still 'I *know* I know you from somewhere.' " This is unsurprising: Connelly is striking in an accessible way; she's like the prettiest girl in your French-lit class, or along your jogging route. "But then," she continues, "I live in the same little apartment, I still take my son to school every day, I still have the same friends. People in this neighborhood know me only because I've walked the same block every day for six years." • And yet: The day before, columnist Liz Smith had published an item about how mutually attentive Connelly and Crowe had been at the Critics Choice Awards, accompanied by a photo of the two captioned "cozy and canoodling." Can Connelly imagine seeing that in the papers a year ago? •"I don't know," she replies, twirling a pensive straw. "It's him, too—it's Russell. The press likes to focus on that aspect of his life." She laughs. "I was equally af-

Photographed by Anne Menke
Fashion Editor: Evyan Metzner
Hair: Kevin Mancuso for themanething.com
Makeup: Kristofer Buckle for Artists by Timothy Priano
Market Editor: Monica Schweiger
Fashion Assistant: Gina Lombardino

All artwork in background by Hunt Slonem. Photographed at the Hunt Slonem Studio.



smart A

keep

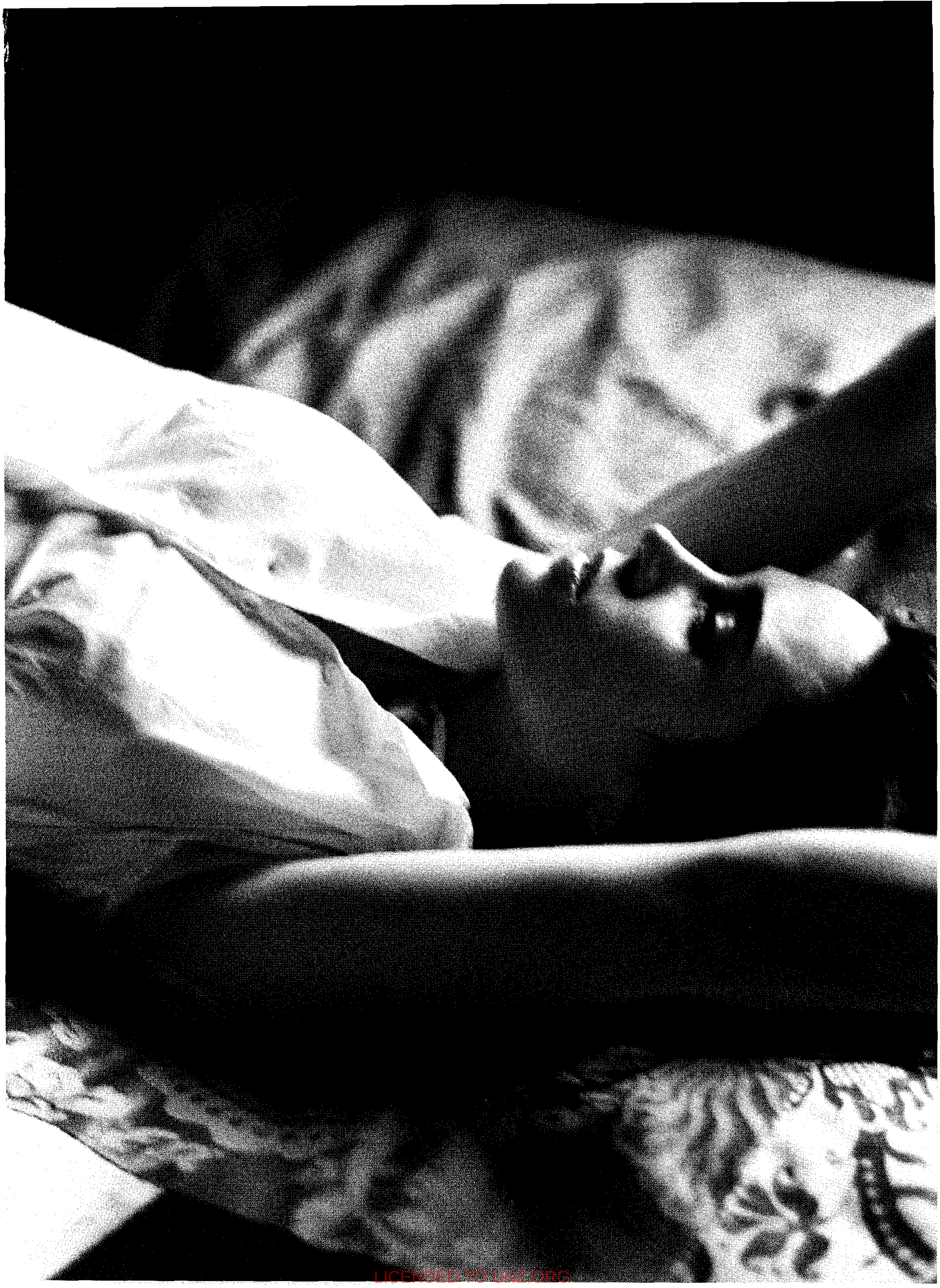
sts and

Catherine Malandrino dress, $800. From a selection at Catherine Malandrino and Henri Bendel. Ippolita Rostagno necklace, $2,000 at Fragments.

career counseling

For Connelly, a single mom with a young son, acting has not always been her first priority. "There was a period where I would think, 'This is really stressful. Is this really the way I want to live my life?' "

Philosophy di Alberta Ferretti top, $165, and skirt, $545. Both from a selection at Bergdorf Goodman and Philosophy di Alberta Ferretti. Julie Baker design for Ralph Lauren medallion, $1,000 at Ralph Lauren.



fectionate that night with my agent—I kissed her, and gave her plenty of hugs. But they're not gonna write that I'm having a lesbian relationship with my agent. Not yet.

"It's someone making something up," she concludes, shrugging off the subject. "It's not worth spending time worrying about."

"In New York, you do everything really fast, really early. **So for a short time, I was a bit of a clubber.** Back then it was Area and Nell's, you know? The eighties."

'SHE'S A STRONG WOMAN, AND she's a deep thinker," says Ron Howard. "I don't see her as the most trusting person in the world—there's a shyness, a reserve."

The director met Connelly when he produced the 1997 romantic comedy *Inventing the Abbotts,* in which she'd "taken a fairly simply written character and given her a lot of dimension." But even for Howard, the Connelly career hadn't gelled. "I wasn't tracking her," he admits. "She was in *Labyrinth,* right? I remember kind of liking the girl in *The Rocketeer.* I didn't see the 'youth comedies' she was doing." But, he says, Connelly's work on *Abbotts* and the fact that she slightly resembled the young Alicia Nash ("not that hair color was *crucial*") put her on his list.

Connelly's academic background—she studied English at Yale and drama at Stanford—was one more thing in her favor. "I was impressed by her instincts about the character, the story, the era, the academic environment," Howard recalls. "Then I saw *Requiem for a Dream.*" Darren Aronofsky's harrowing 2000 film about junkies showed off—to Hollywood, if not to mass audiences—Connelly's range and did much to upend her old image. "Her performance was courageous and effective," Howard continues. "I thought, 'That's gonna be important because this woman needs to sort of *fool* us—her strengths need to emerge, be a little bit unpredictable.' And she blew us away in the audition."

Says Connelly, "I read that script, and I thought, 'I want to work on this.' Without hesitation."

EARLY ON, THERE *WAS* HESITATION. Connelly grew up mostly in Brooklyn Heights, the daughter of a clothing-manufacturer father and antiques-dealer mother. She attended Saint Ann's and started modeling when she was 10. "I worked so much when I was a kid," she says. "But I did some city crawling. In New York, you do everything really fast, really early. So for a short time, I was a bit of a clubber. Back then it was Area and Nell's, you know? The eighties." But mainly, she says, she toed the line: "I wasn't a rebel; I was a good girl. I'd hit my marks, say my lines, be very mature, and all of that. I never wanted to rock the boat too much; I wanted to do what was expected of me—*better* than what was expected of me. And I think it was a little bit stunting. I didn't have much of a quiet corner to go back into, to play with what I wanted to be." She still gravitates to that quiet corner: Her hobbies don't normally include popping up in gossip columns with Russell Crowe but rather "painting, yoga, running, being in nature"—fundamentally private, solitary activities. "I'm not the person who's gonna be on the table at the party, not by any stretch," she says.

Connelly was cast in her first film, Sergio Leone's *Once Upon a Time in America,* at 11, and continued working through her teens—nine films before the age of 20—but for years afterward remained uncertain about whether to stick with acting.

"I was still connected back to those movies I'd done when I was younger, and I didn't really feel they were a reflection of who I was," Connelly says. "I'd started working before I ever thought about whether acting was what I wanted to do. I felt like, 'Will I always be the girl who was in *Career Opportunities*?' "

Judging from some of the Internet sites devoted to her, yes. The introduction to one begins, "I think I've sat through more and dumber films on account of the stunningly voluptuous but generally underused Jennifer Connelly" . . . and that pretty well articulates the pleasure and pain of long-term Connelly worship. ("I'm not checking out the Websites," says Connelly.)

She says that the birth in 1997 of her son, Kai, helped to focus her professionally—she "re-chose acting" is how she puts it—and the films that immediately followed, *Waking the Dead, Pollock,* and *Requiem for a Dream,* bear this out. (Kai's father, who isn't in the movie business, and Connelly are no longer together but, she says, "kind of co-parent while living separately. We have a very amicable relationship.") "I feel more comfortable in my own skin now than I ever have," she says. "I think there's something about loving Kai so much, in a way that I've never loved anyone, including myself. Also, I used to spend a lot of time alone, but he's this incredibly social kind of guy, so all of a sudden I'm always having people in and out of my house. It's changed the way I feel as a citizen of the world. And it's really important to me to feel good about what I'm working on, to justify the number of hours I'd have to be away from him."

She'll take Kai with her to Los Angeles next month when shooting begins on *The Hulk.* The film might seem like a peculiar career move—isn't this the sort of part she'd finally shaken off?—except it's to be directed by Ang Lee. "First I thought, '*The Hulk*?' " Connelly says. "I have no particular affinity for comic books. But I think he's such a talented filmmaker, he has such a lyrical sensibility."

"Jennifer was always the first choice," says Lee, who cast her as Betty, the scientist girlfriend of Bruce Banner/the Hulk. "She's beautiful, sober-looking, intelligent. She also looks quite intense, so that's great because you can see the Hulk from her point of view." Lee met with Connelly recently and was delighted to find the actress absorbed in her *Hulk* research, even though it was the night before the Golden Globes: "She seemed to be unfazed about the event, and totally 100 percent wanted to dive into the role—doing her homework, lots of questions, lots of discussions."

Connelly believes that the bad stuff—"Working on something that's really bland and mediocre, and you're really bland in it, and you can't figure out how to make it better? That's really torture"—is behind her now. "I'm really happy with the projects I'm working on," she says. "I can't imagine being better suited for anything. I feel like I've made a decent start, and like I've got a lot more to accomplish."

A few days later in Los Angeles, a radiant Connelly, elegant in a black Narciso Rodriguez gown, her hair up, rises from her table to accept the Golden Globe Award. It's the first presentation of the evening, and it happens just seconds into the ceremony.

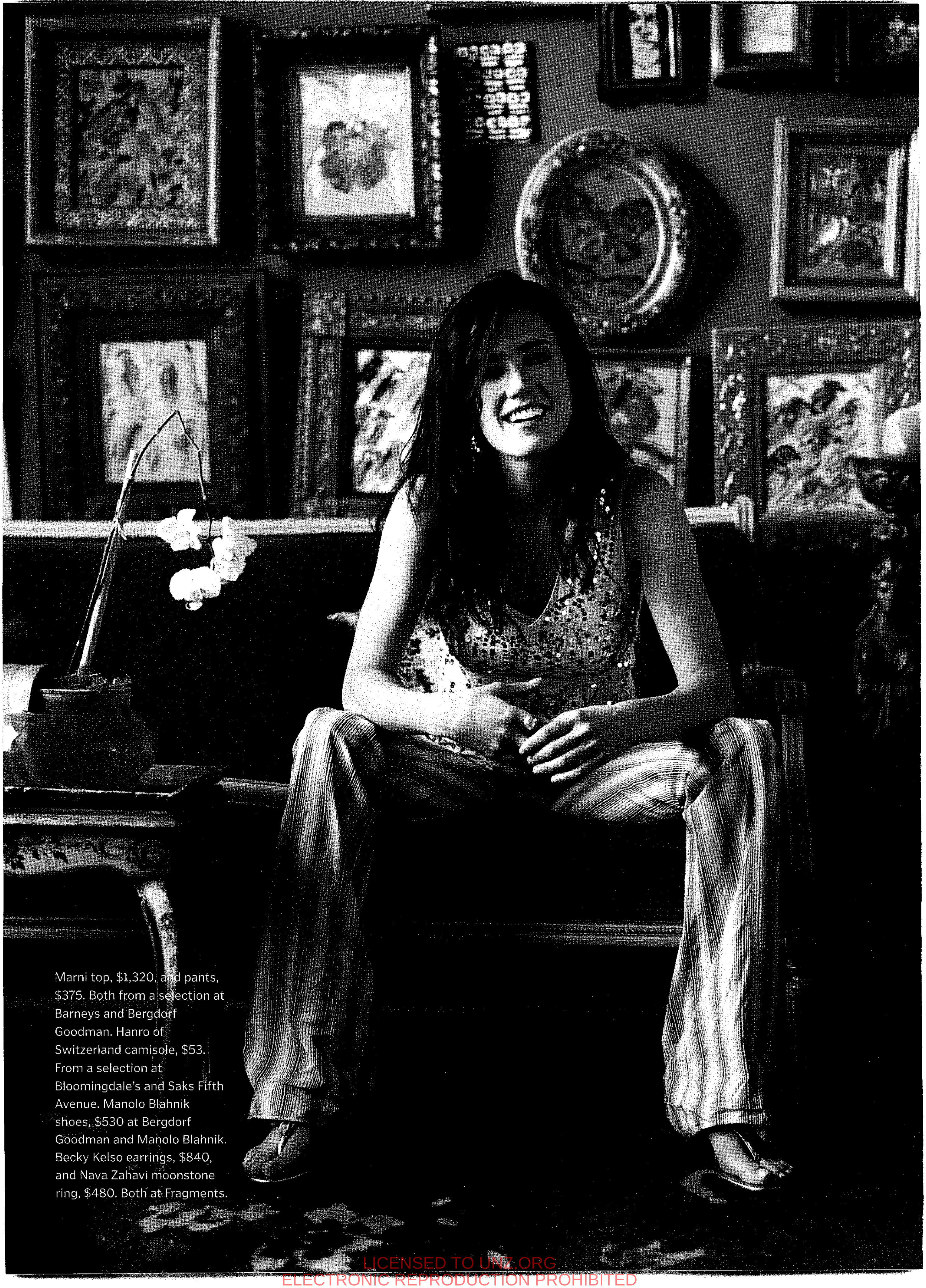
"Oh, my gosh," Connelly says as she reaches the front of the star-filled room. "That was fast!"

Well, yes and no. ■

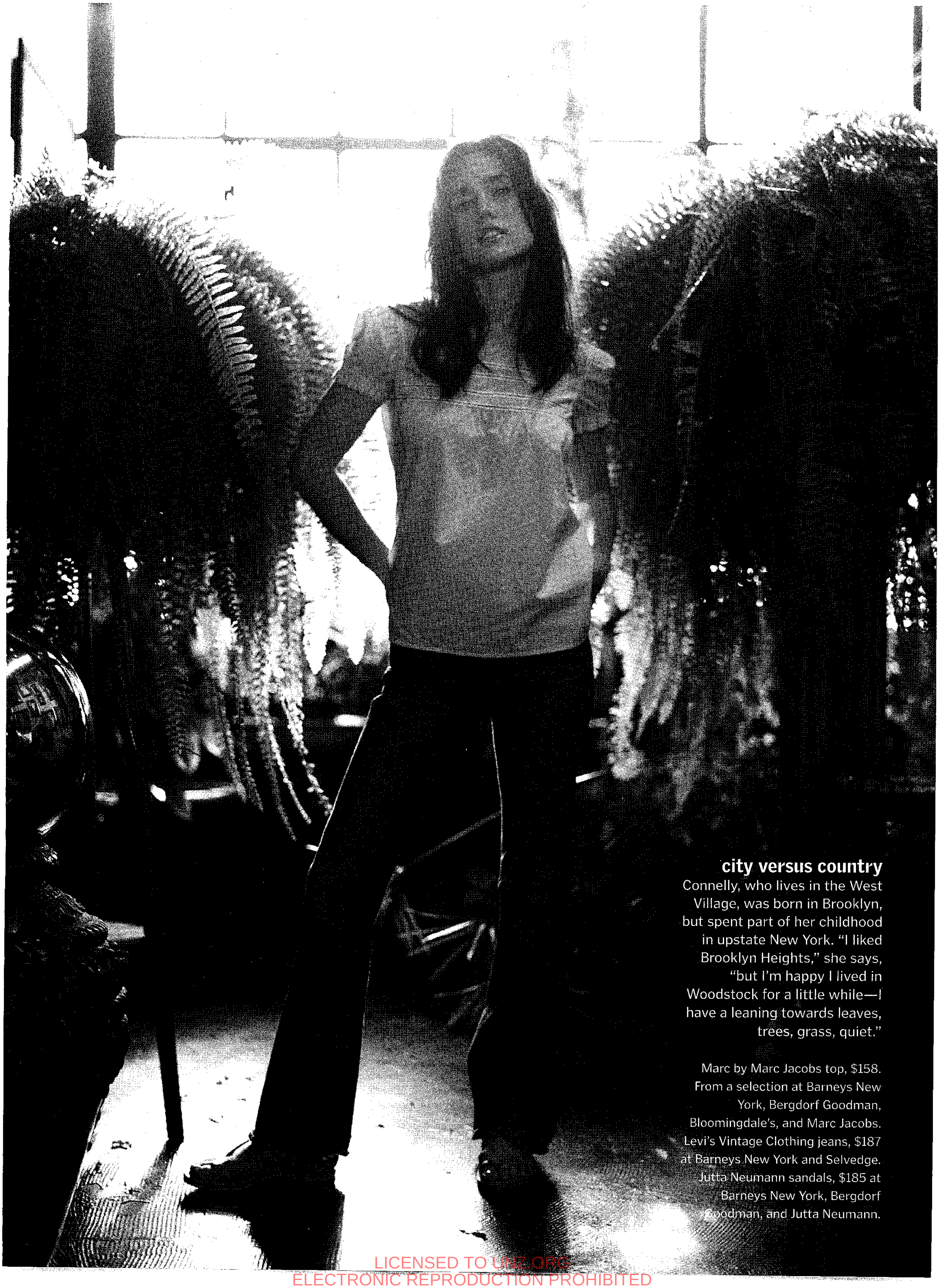
face facts Gentle Light Makeup in Nude Glow, Touch Tint for Eyes in Sable Shimmer, Eye Defining Liquid Liner in Black, Long Pretty Lashes Mascara in Black, Gel Blush in Warm Glow, and Moisture Sheer Lipstick SPF 15 in Sheer Spice. All by Clinique. Available at Bloomingdale's, Lord & Taylor, and Macy's.

eyes on the prize
"I was so shocked, it happened so quickly," Connelly says of her Golden Globe win last month. "It's kind of remarkable to be in a room with so many people I'd watched for so long."

Chloe top, $715, and pants, $588. Both from a selection at Bergdorf Goodman and Chloé. Eugenia Kim hat, $275 at Barneys New York and Eugenia Kim.



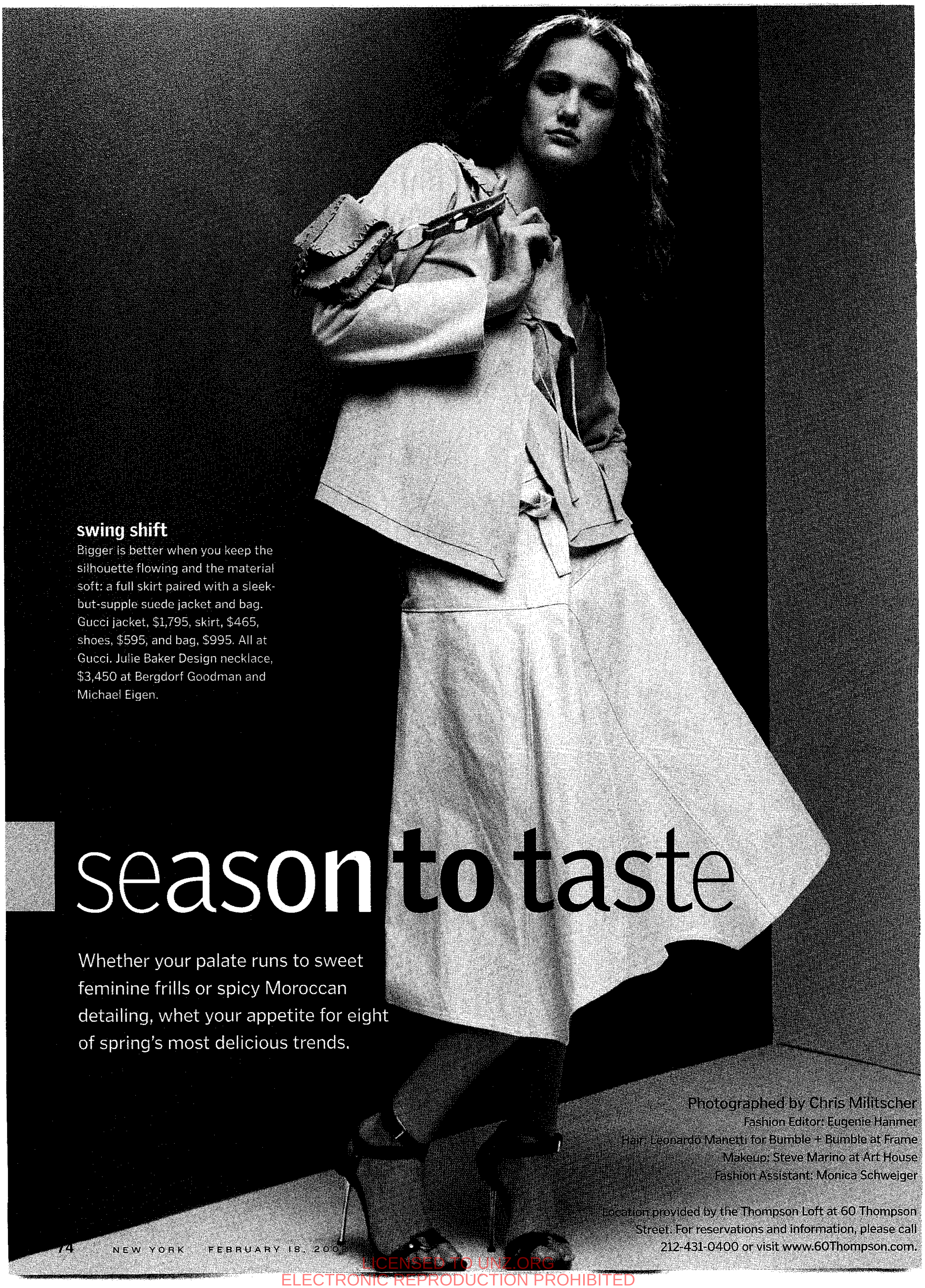
Marni top, $1,320, and pants, $375. Both from a selection at Barneys and Bergdorf Goodman. Hanro of Switzerland camisole, $53. From a selection at Bloomingdale's and Saks Fifth Avenue. Manolo Blahnik shoes, $530 at Bergdorf Goodman and Manolo Blahnik. Becky Kelso earrings, $840, and Nava Zahavi moonstone ring, $480. Both at Fragments.



city versus country

Connelly, who lives in the West Village, was born in Brooklyn, but spent part of her childhood in upstate New York. "I liked Brooklyn Heights," she says, "but I'm happy I lived in Woodstock for a little while—I have a leaning towards leaves, trees, grass, quiet."

Marc by Marc Jacobs top, $158. From a selection at Barneys New York, Bergdorf Goodman, Bloomingdale's, and Marc Jacobs. Levi's Vintage Clothing jeans, $187 at Barneys New York and Selvedge. Jutta Neumann sandals, $185 at Barneys New York, Bergdorf Goodman, and Jutta Neumann.



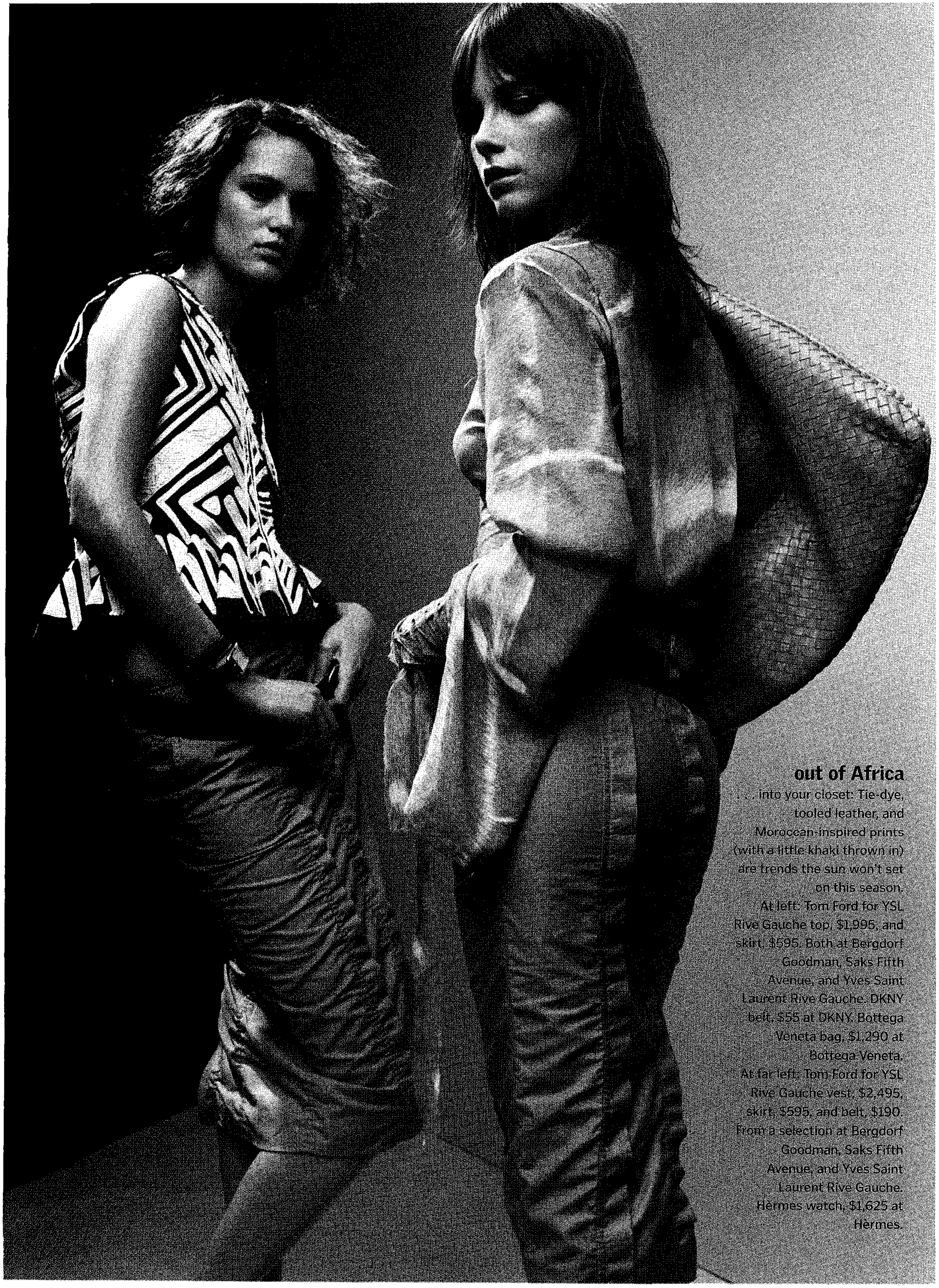
swing shift
Bigger is better when you keep the silhouette flowing and the material soft: a full skirt paired with a sleek-but-supple suede jacket and bag. Gucci jacket, $1,795, skirt, $465, shoes, $595, and bag, $995. All at Gucci. Julie Baker Design necklace, $3,450 at Bergdorf Goodman and Michael Eigen.

season to taste

Whether your palate runs to sweet feminine frills or spicy Moroccan detailing, whet your appetite for eight of spring's most delicious trends.

Photographed by Chris Militscher
Fashion Editor: Eugenie Hanmer
Hair: Leonardo Manetti for Bumble + Bumble at Frame
Makeup: Steve Marino at Art House
Fashion Assistant: Monica Schweiger

Location provided by the Thompson Loft at 60 Thompson Street. For reservations and information, please call 212-431-0400 or visit www.60Thompson.com.



out of Africa

. . . into your closet: Tie-dye, tooled leather, and Moroccan-inspired prints (with a little khaki thrown in) are trends the sun won't set on this season.

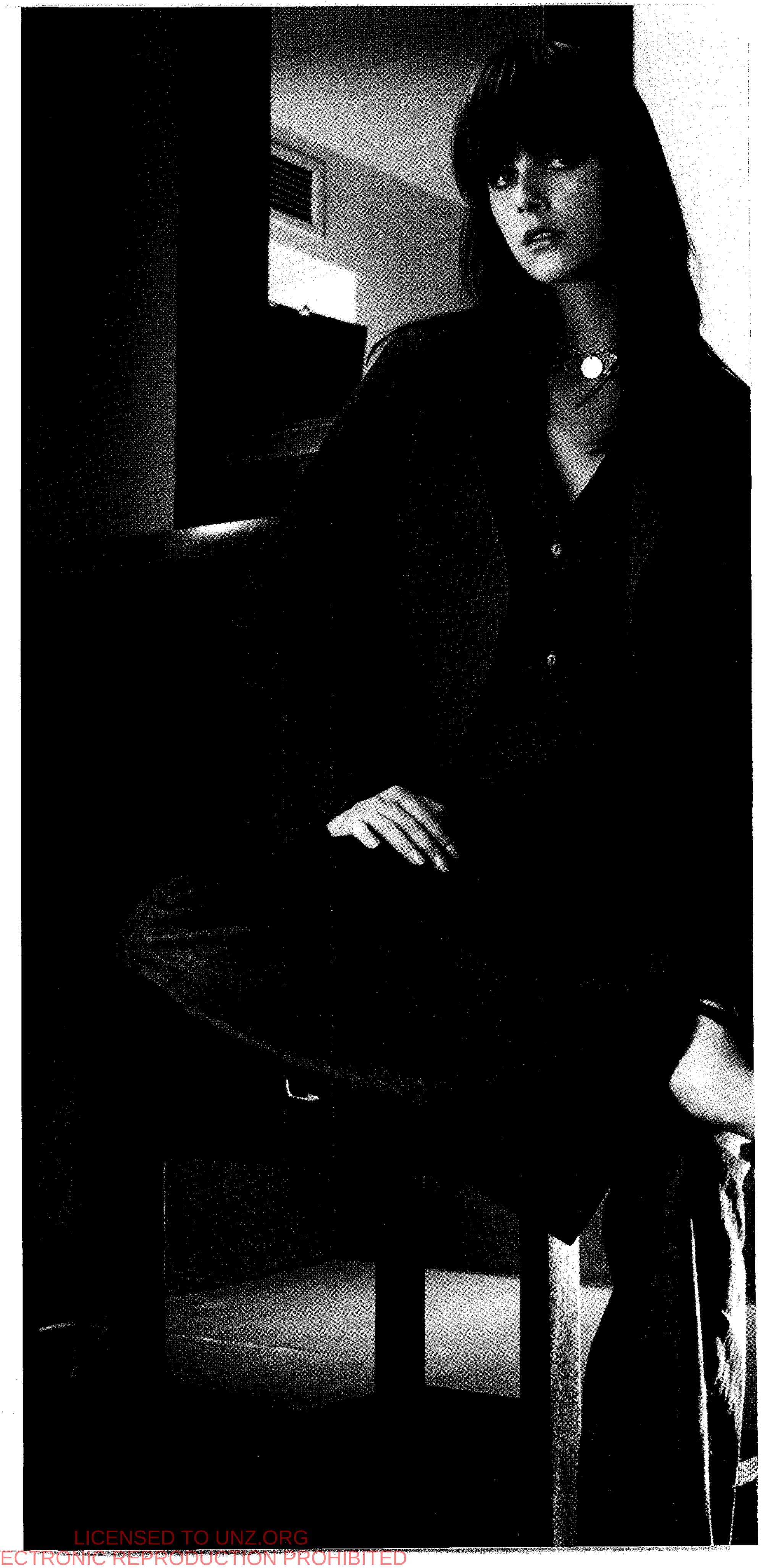
At left: Tom Ford for YSL Rive Gauche top, $1,995, and skirt, $595. Both at Bergdorf Goodman, Saks Fifth Avenue, and Yves Saint Laurent Rive Gauche. DKNY belt, $55 at DKNY. Bottega Veneta bag, $1,290 at Bottega Veneta.

At far left: Tom Ford for YSL Rive Gauche vest, $2,495, skirt, $595, and belt, $190. From a selection at Bergdorf Goodman, Saks Fifth Avenue, and Yves Saint Laurent Rive Gauche. Hèrmes watch, $1,625 at Hèrmes.

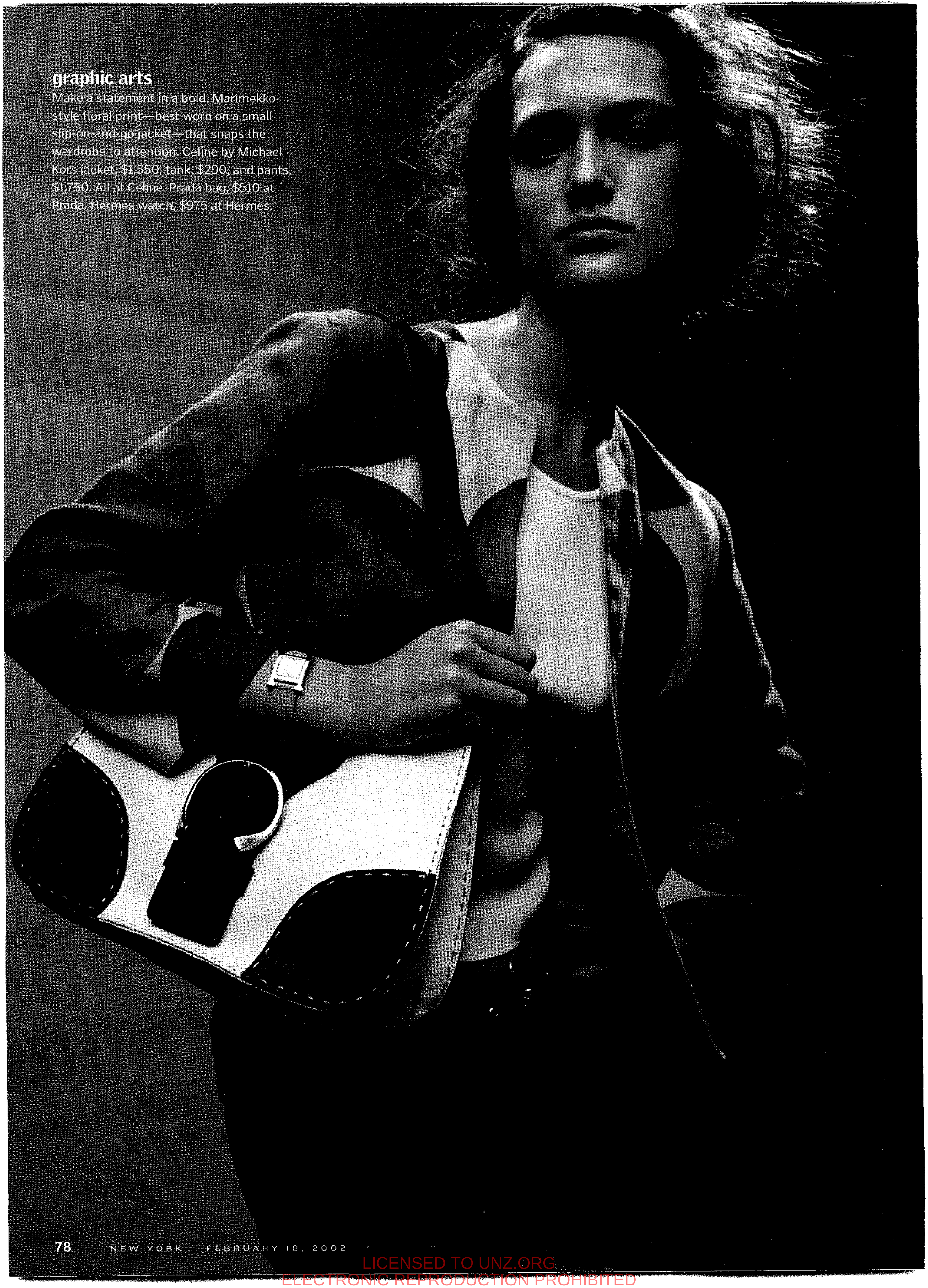
spirit of '76

Carole King, *Love Story,* est—revisit the seventies via these key Me Decade hits: a fitted vest with wide flared pants, the safari jacket, and striped trousers (for him).

At right: Louis Vuitton jacket, $1,860, vest, $600, pants, $490, and sandals, $470. All at Louis Vuitton. Me & Ro necklace, $625 at Bergdorf Goodman, Michael Eigen, and Me & Ro. Center: Louis Vuitton jacket, $1,260, and pants, $600. Both at Louis Vuitton. Hermès scarf, $250 at Hermès. On him: Louis Vuitton coat, $1,500, shirt, $365, and jeans, $415. All at Louis Vuitton.

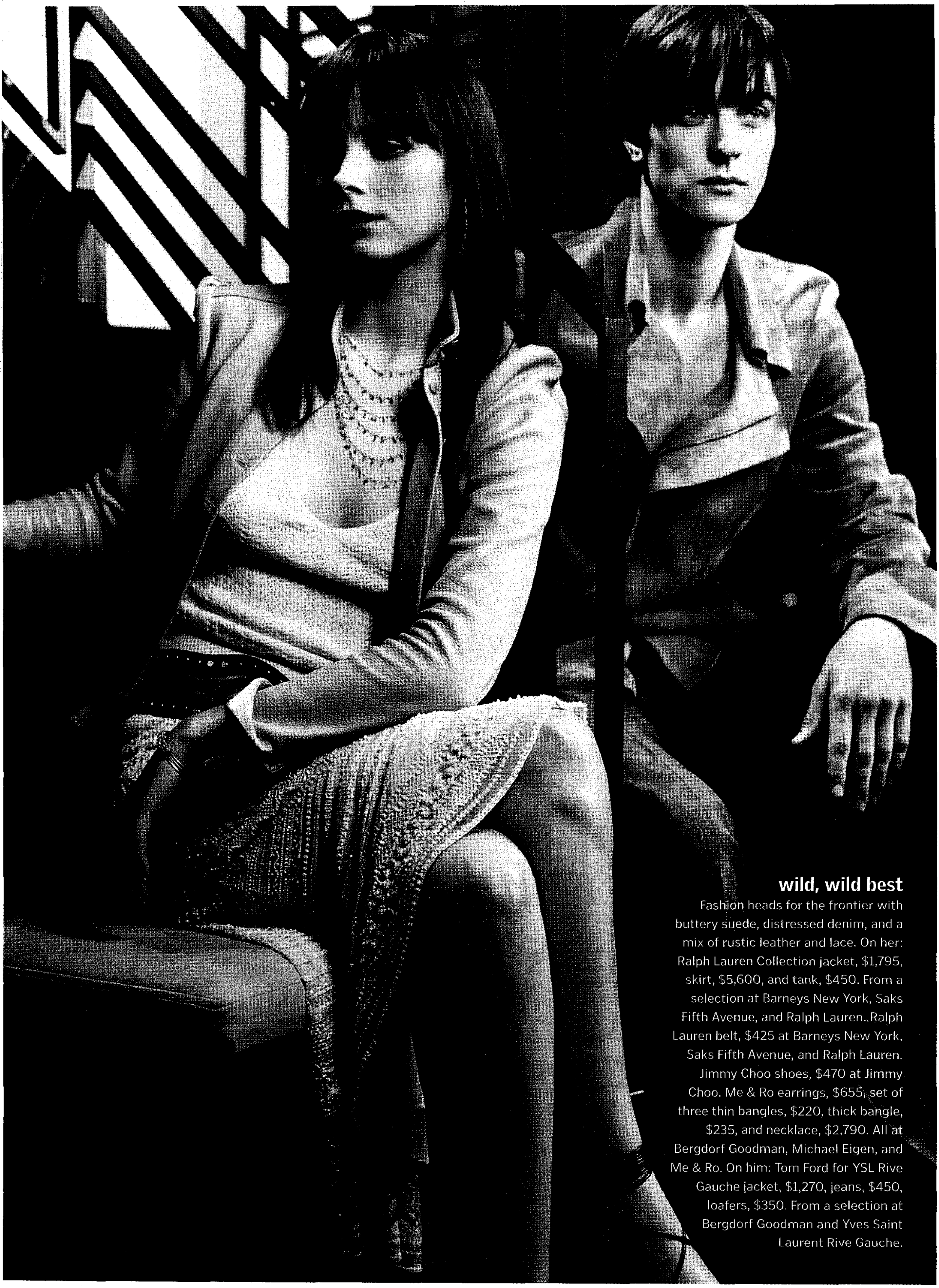


face facts At right: Multi-Vitamin Natural Makeup SPF 15 in Sand, On-the-Double Eye Crayon in Brun/Glace, Powder Blush in Angel Rose, Creme Lipstick in Salsa, and Glossimer in Hacienda. Center: Matte Reflecting Makeup SPF 15 in Cameo, Sheer Illuminator in Blanc Universal, Eye Liner Duo in Plum/Raisin, Quadra Eyeshadow in Euphoria, Creme Lipstick in Flamenco, and Glossimer in Glaze. All by Chanel. Available at Barneys New York, Henri Bendel, Bergdorf Goodman, Bloomingdale's, Lord & Taylor, Macy's, and Saks Fifth Avenue.



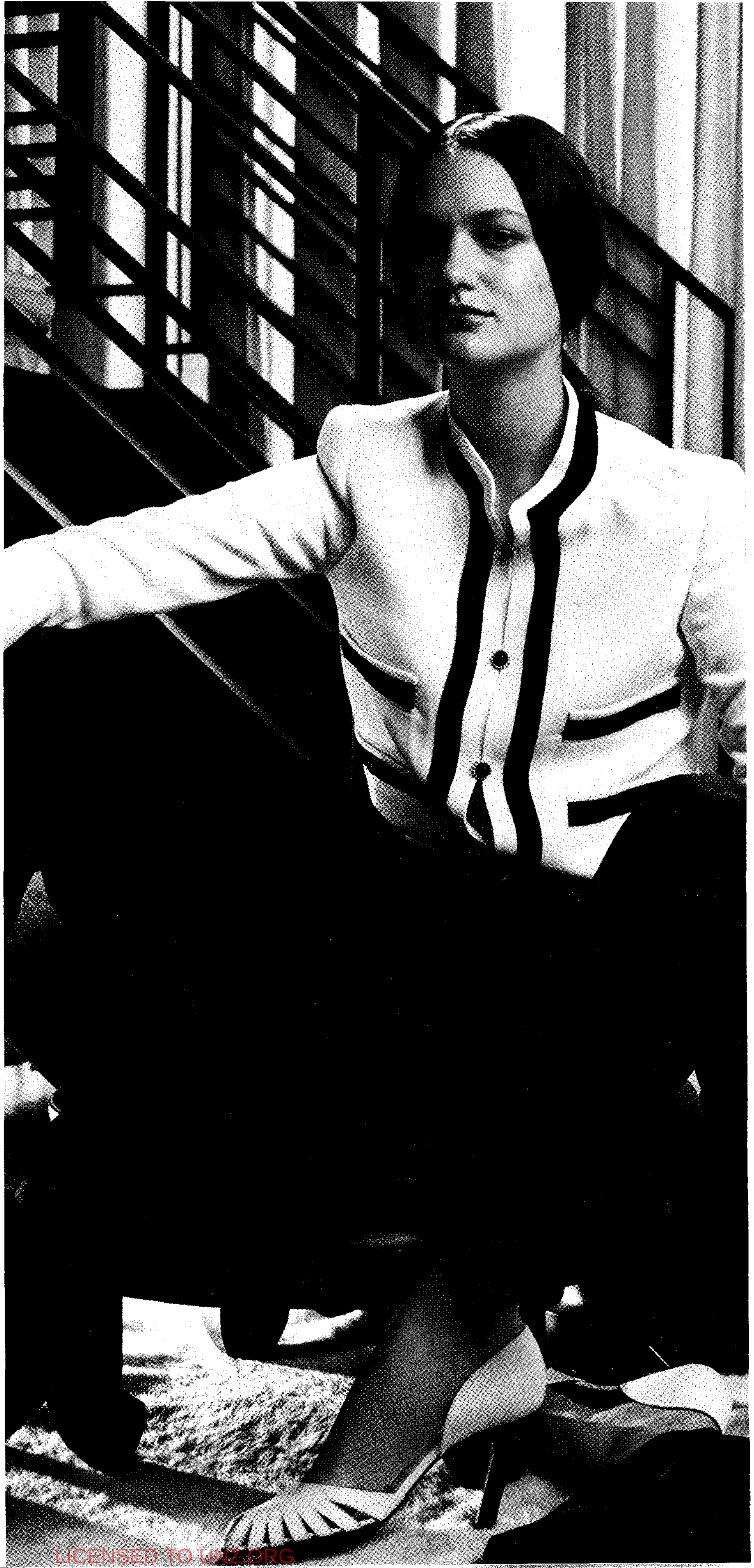
graphic arts

Make a statement in a bold, Marimekko-style floral print—best worn on a small slip-on-and-go jacket—that snaps the wardrobe to attention. Celine by Michael Kors jacket, $1,550, tank, $290, and pants, $1,750. All at Celine. Prada bag, $510 at Prada. Hermès watch, $975 at Hermès.



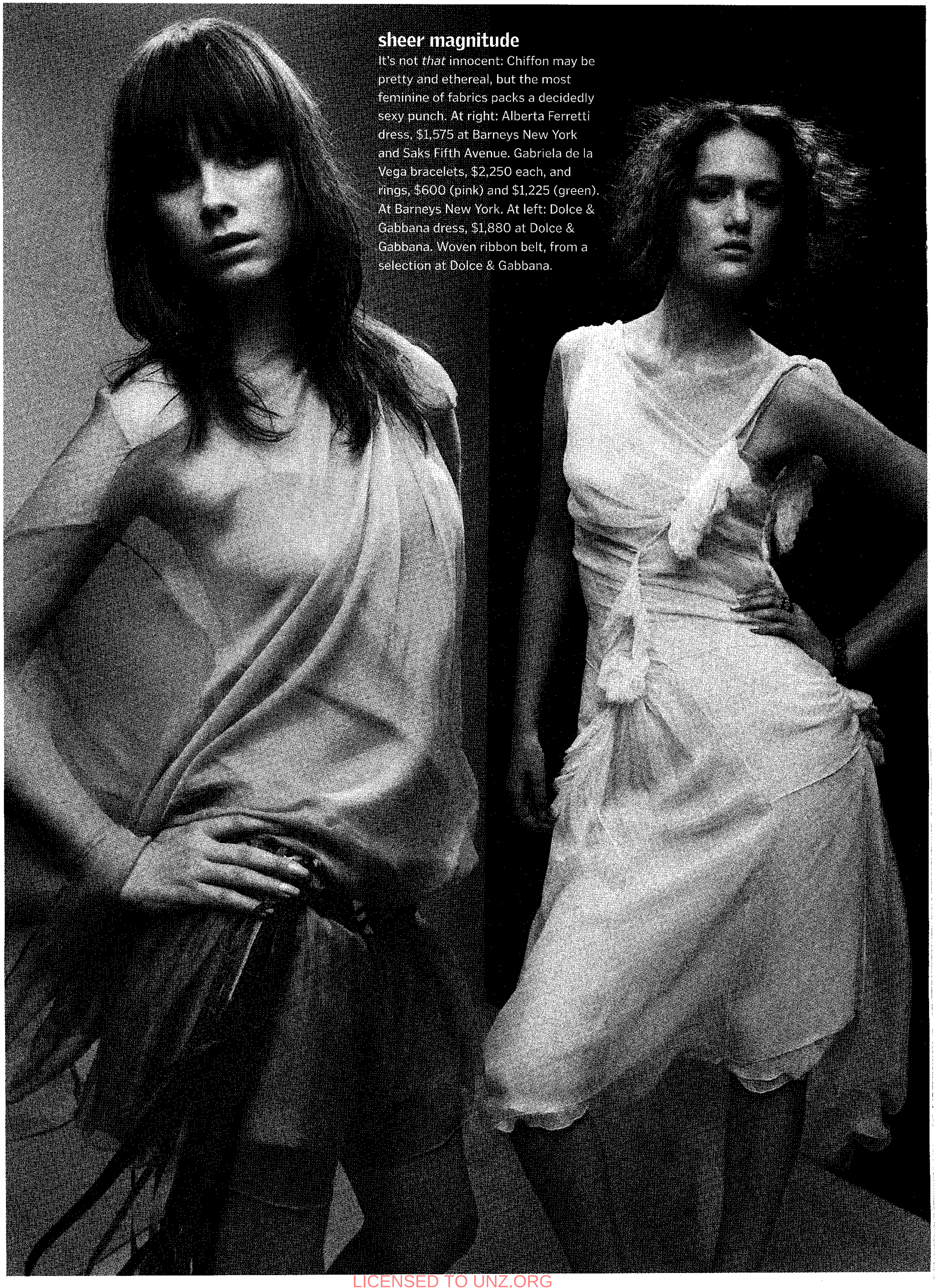
wild, wild best

Fashion heads for the frontier with buttery suede, distressed denim, and a mix of rustic leather and lace. On her: Ralph Lauren Collection jacket, $1,795, skirt, $5,600, and tank, $450. From a selection at Barneys New York, Saks Fifth Avenue, and Ralph Lauren. Ralph Lauren belt, $425 at Barneys New York, Saks Fifth Avenue, and Ralph Lauren. Jimmy Choo shoes, $470 at Jimmy Choo. Me & Ro earrings, $655, set of three thin bangles, $220, thick bangle, $235, and necklace, $2,790. All at Bergdorf Goodman, Michael Eigen, and Me & Ro. On him: Tom Ford for YSL Rive Gauche jacket, $1,270, jeans, $450, loafers, $350. From a selection at Bergdorf Goodman and Yves Saint Laurent Rive Gauche.



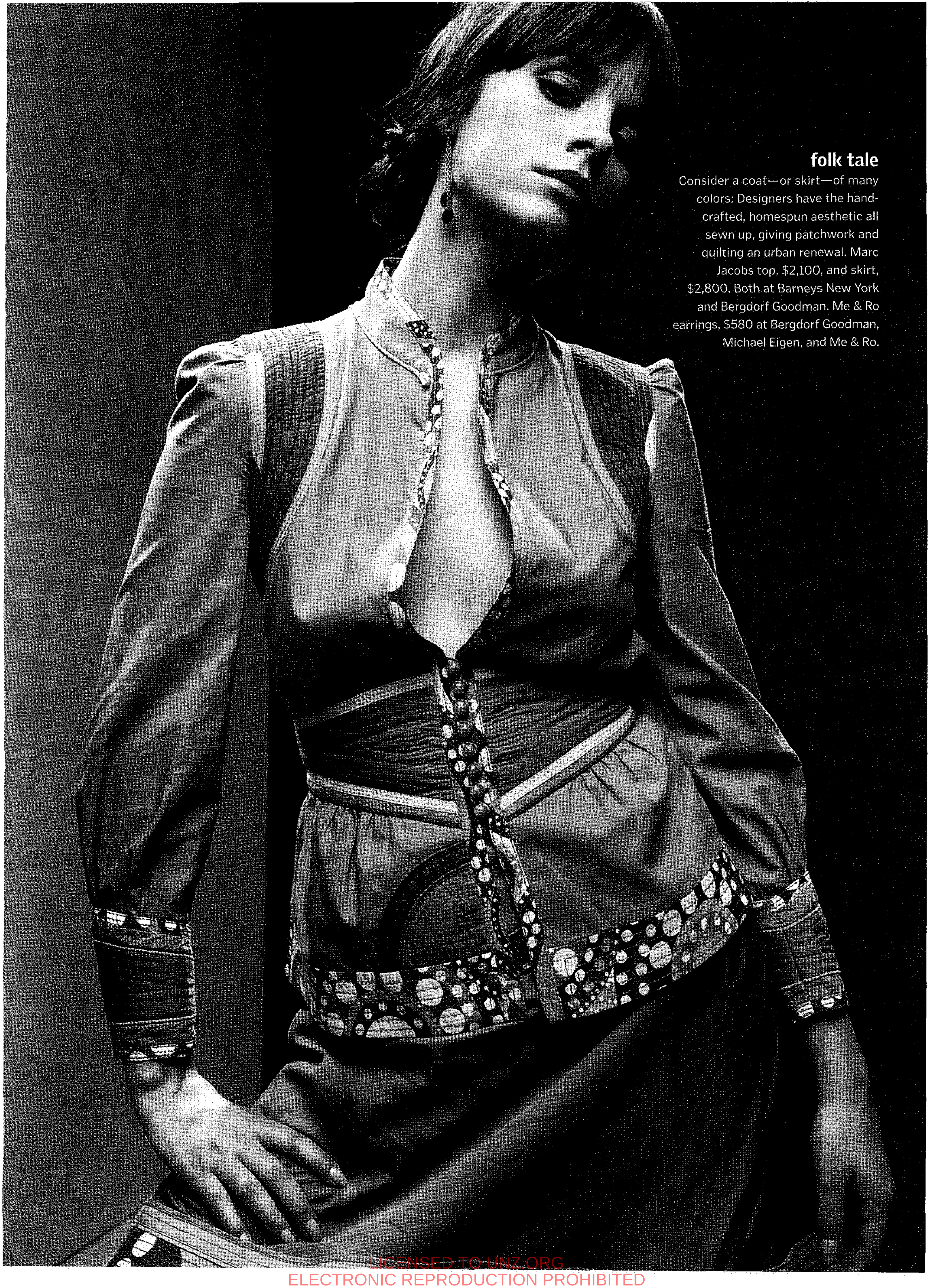
domino effect

What's black and white and worn all over? Whether they be classic, romantic, or back-to-business, this season's coolest looks leave color behind. *At right:* Chanel jacket, $2,880, and pants, $865. From a selection at Bergdorf Goodman, Saks Fifth Avenue, and Chanel. *At center:* Chanel blouse, $980, T-shirt, $690, pants, $690, and belt, $300. From a selection at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Chanel. Hermès watch, $1,200 at Hermès. Calvin Klein shoes, $300 at Saks Fifth Avenue and Calvin Klein. *On him:* Dior Homme by Hedi Slimane suit, $1,800, and shirt, $441. Both at Barneys New York and Jeffrey New York. Hermès watch, $1,625 at Hermès. Gucci shoes, $425 at Gucci.



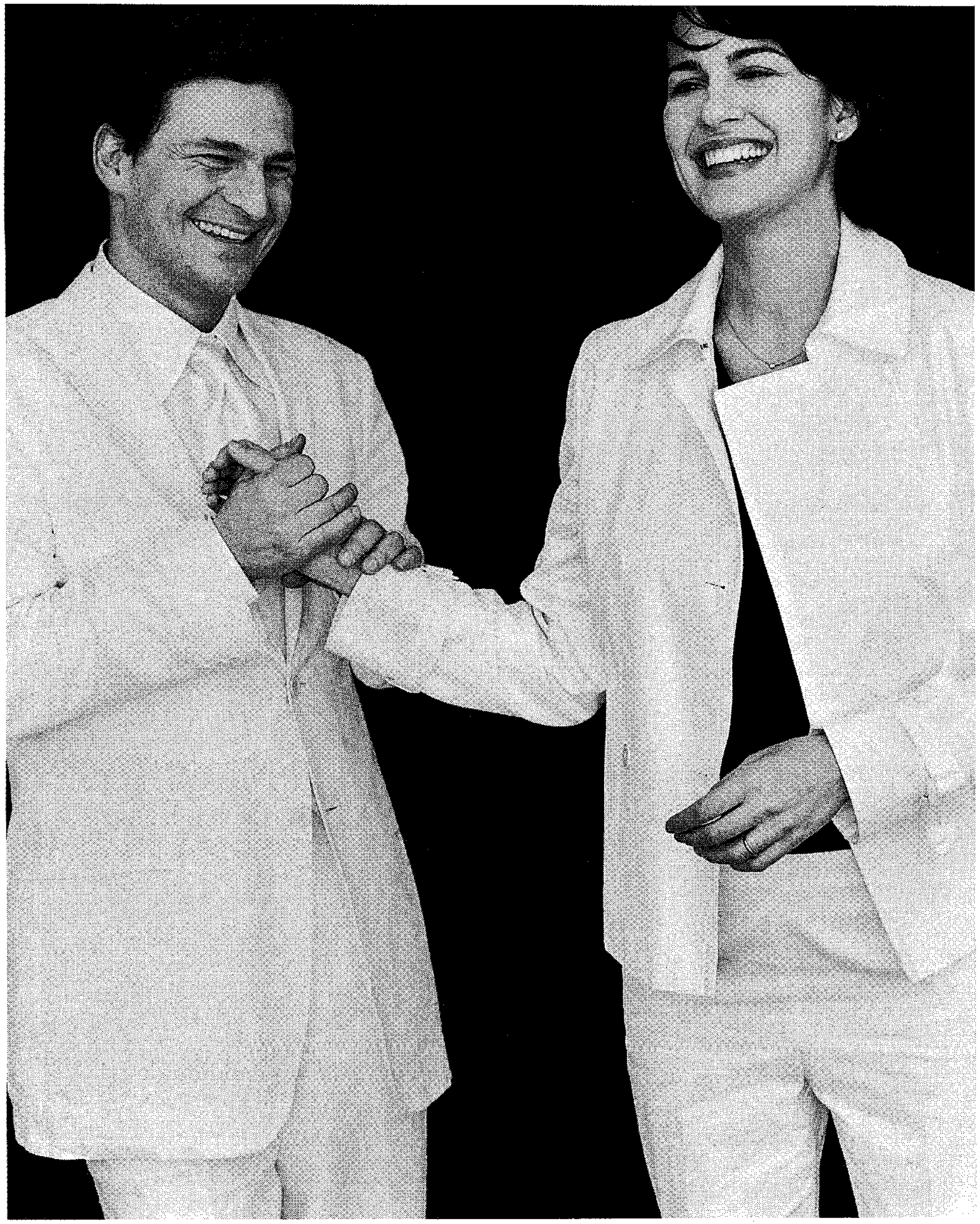
sheer magnitude

It's not *that* innocent: Chiffon may be pretty and ethereal, but the most feminine of fabrics packs a decidedly sexy punch. At right: Alberta Ferretti dress, $1,575 at Barneys New York and Saks Fifth Avenue. Gabriela de la Vega bracelets, $2,250 each, and rings, $600 (pink) and $1,225 (green). At Barneys New York. At left: Dolce & Gabbana dress, $1,880 at Dolce & Gabbana. Woven ribbon belt, from a selection at Dolce & Gabbana.



folk tale

Consider a coat—or skirt—of many colors: Designers have the handcrafted, homespun aesthetic all sewn up, giving patchwork and quilting an urban renewal. Marc Jacobs top, $2,100, and skirt, $2,800. Both at Barneys New York and Bergdorf Goodman. Me & Ro earrings, $580 at Bergdorf Goodman, Michael Eigen, and Me & Ro.



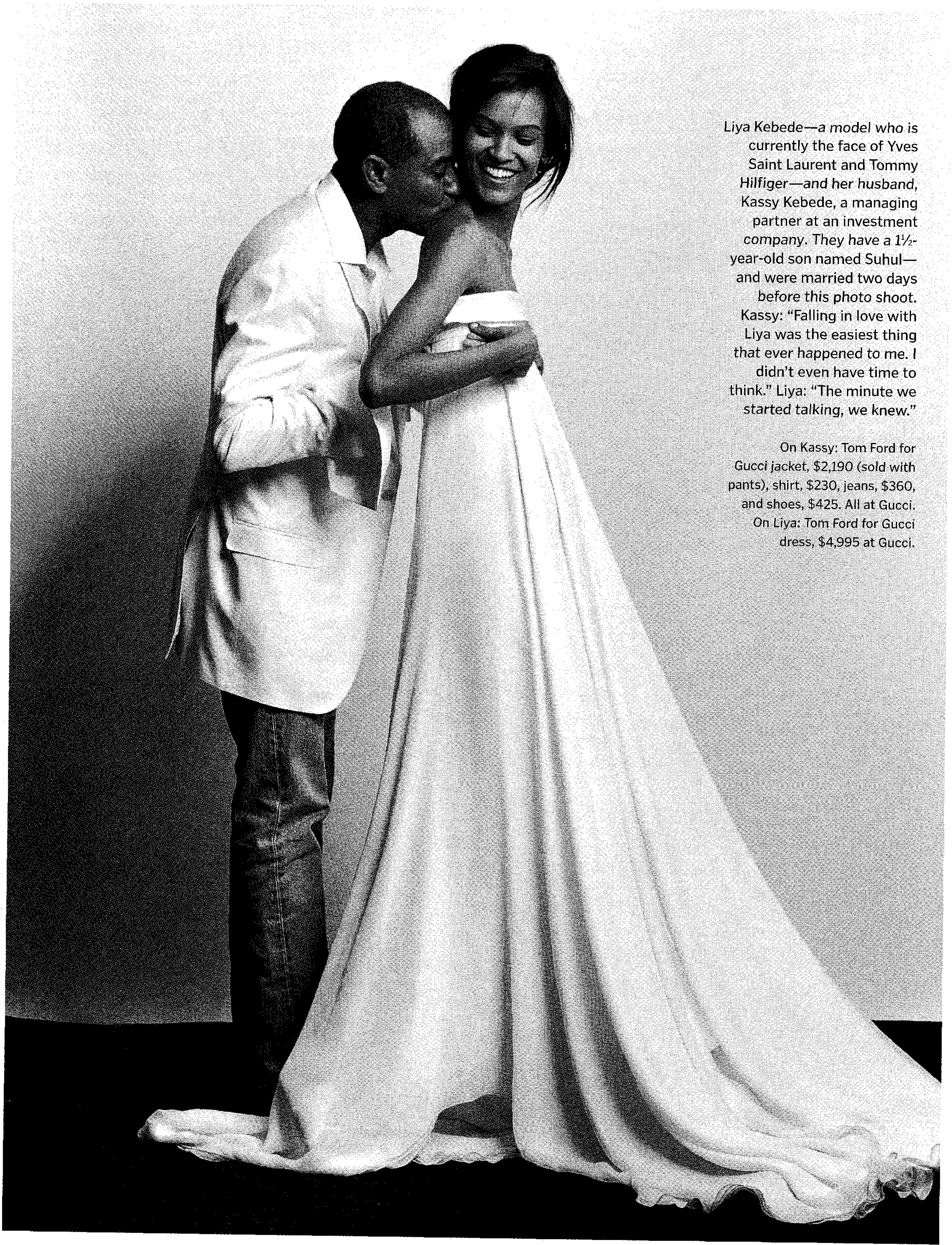
David Faber, 37, Wall Street correspondent for CNBC (his book *The Faber Report* will be published this spring by Little, Brown), and his wife, Jenny Harris, 32, executive producer of afternoon programming for CNNfn. Married for two years. David: "She has the most infectious enthusiasm for life. She's beautiful and funny, and . . . she's *really* nice to me."

On Jenny: Escada Sport jacket, $255, and pants, $245. Both at Escada. Dolce & Gabbana tank top, $135 at Dolce & Gabbana. On David: Giorgio Armani suit, $2,225 at Giorgio Armani. Emporio Armani shirt, $248 at Emporio Armani. BOSS Hugo Boss tie, $95 from a selection at Bloomingdale's, Macy's, and Hugo Boss.

come together

A cross section of New Yorkers—friends, lovers, neighbors—wear the season's brightest shade and make up their very own white album.

Photographed by Kurt Markus
Fashion Editor: Evyan Metzner
Hair: Alan Whyte for Nubest & Co. Manhasset, New York
Makeup: Lynn Barron
Market Editor: Monica Schweiger
Fashion Assistant: Gina Lombardino
Interviews by Lauren DeCarlo and Jada Yuan

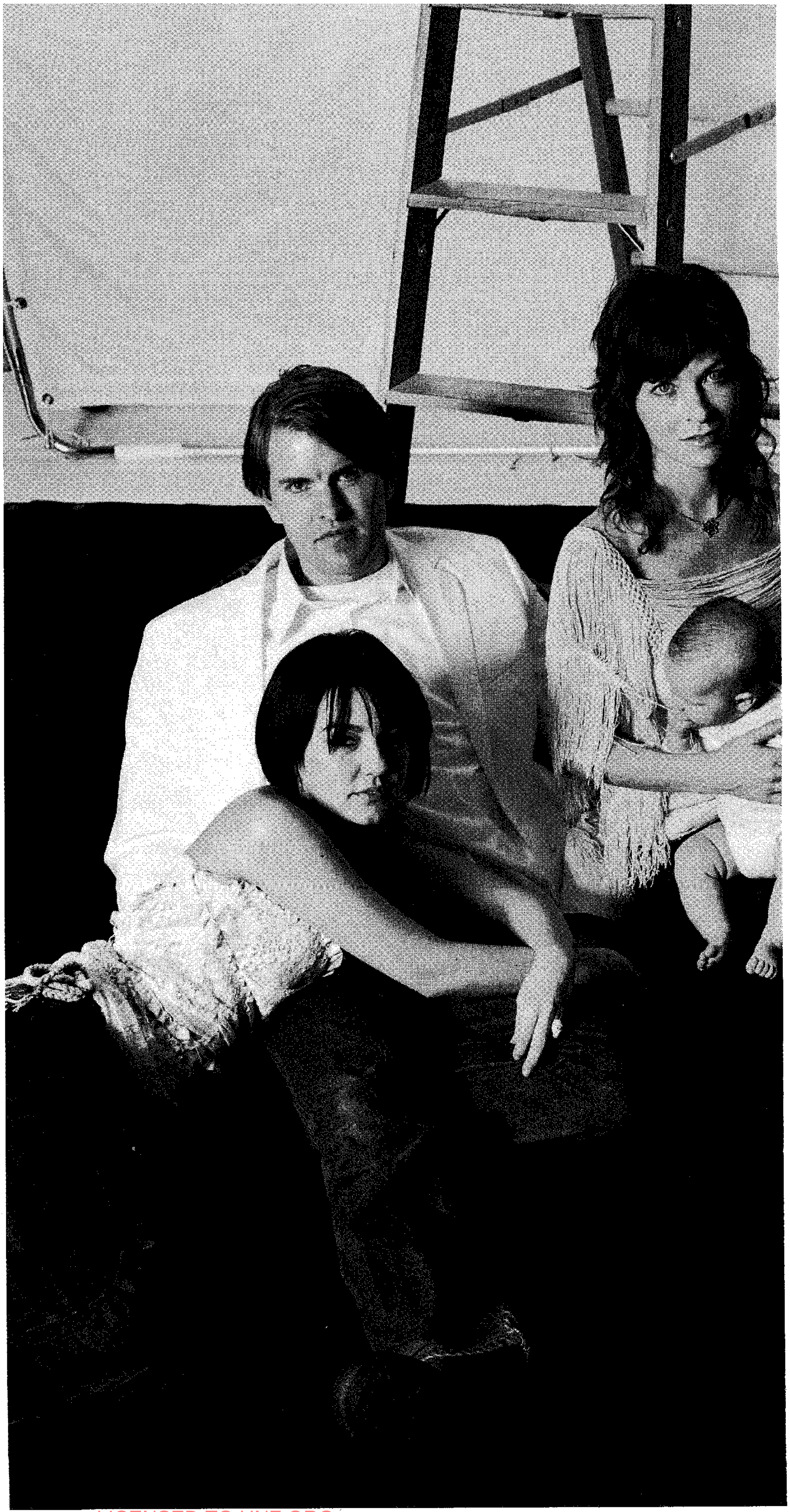


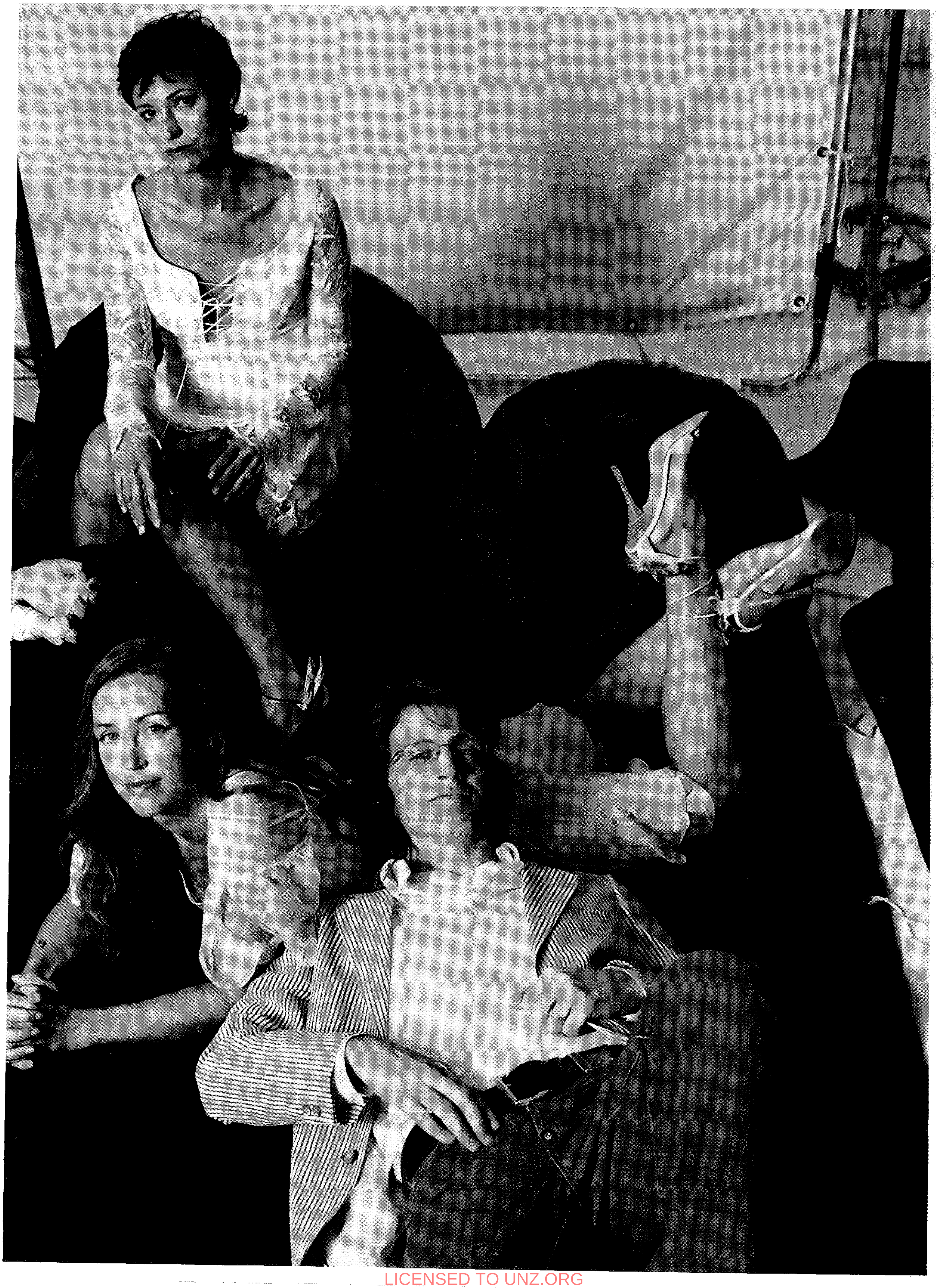
Liya Kebede—*a model who is currently the face of Yves Saint Laurent and Tommy Hilfiger—and her husband,* Kassy Kebede, *a managing partner at an investment company. They have a 1½-year-old son named Suhul—and were married two days before this photo shoot.* Kassy: "Falling in love with Liya was the easiest thing that ever happened to me. I didn't even have time to think." Liya: "The minute we started talking, we knew."

On Kassy: Tom Ford for *Gucci jacket,* $2,190 (sold with pants), shirt, $230, jeans, $360, and shoes, $425. All at Gucci. *On Liya:* Tom Ford for Gucci dress, $4,995 at Gucci.

Jeanne Greenberg Rohatyn, gallerist, owner of the Artemis Greenberg Van Doren Gallery, with her artists: videographer Aida Ruilova, painter Cameron Martin, photographer Katy Grannan (and her baby, Ella Rose), photographer Jessica Craig-Martin, painter Lane Twitchell. All will be featured at the gallery's booth at the Armory Show 2002, February 22 to 25. Jessica: "Jeanne is amazing. With her as my gallerist, I can be the scatty, lazy person that I am and things just seem to miraculously happen. I'm grateful to her for making my slovenly, sybaritic life possible."

From left: On Aida: Cacharel top, $300 at Barneys New York. Seven jeans, $123 from a selection at Bloomingdale's. Jill Stuart belt, $135 from a selection at Jill Stuart. On Cameron: BOSS Hugo Boss jacket, $695 (sold with pants), shirt, $85, and jeans, $125. All from a selection at Bloomingdale's, Macy's, and Hugo Boss. Bruno Frisoni for Richard Edwards shoes, $350 at Barneys New York. On Katy: Katayone Adeli top, by special order from Katayone Adeli. Diesel jeans, $139 at Bloomingdale's and Diesel. Necklace from a selection at Layla. On Ella: Petit Bateau onesie, $24 for two at Petit Bateau. On Jessica (lying down): Christian Dior dress, $2,440 at Christian Dior. Giuseppe Zanotti Design shoes, $485 at Giuseppe Zanotti. On Jeanne: Carolina Herrera dress, $2,500 at Carolina Herrera. Christian Louboutin shoes, $380 at Barneys New York, Jeffrey New York, and Christian Louboutin. On Lane: A.P.C. jacket, $420 at A.P.C. Salvatore Ferragamo shirt, $155 at Salvatore Ferragamo. Paper Denim & Cloth jeans, $146 at Atrium. Prada belt, $250 at Prada.





Magnet, a two-year-old agency for set designers and wardrobe stylists, has worked on ads for Calvin Klein, Donna Karan, and Gucci, films such as *Hamlet* and *American Psycho,* and music videos. Gideon Ponte, 37, production designer; Magnet owner Lori Schizas, 37 (her baby is due in April); booker Lauren Silvers, 26; and Jack Flanagan, 28, set designer. Lori: "All my best friends work here. We throw dinner parties once a month here at the office. What do we do? We have a giggle."

From left: On Gideon: Emporio Armani suit, $598, and shirt, $248. Both at Emporio Armani. Helmut Lang shoes, $1,040 at Helmut Lang. On Lori: Marc Jacobs jacket, $1,950, and skirt, $3,500. Both from a selection at Bergdorf Goodman, Bloomingdale's, and Marc Jacobs. Hanro of Switzerland tank, $45 at Bergdorf Goodman, Bloomingdale's, and La Petite Coquette. On Lauren: BOSS Hugo Boss, $325 from a selection at Bloomingdale's, Macy's, and Hugo Boss. Marc Jacobs shoes, $435 from a selection at Bergdorf Goodman, Bloomingdale's, and Marc Jacobs. Julie Baker Design necklace, $2,750 at Bergdorf Goodman and Michael Eigen. On Jack: Richard Edwards jacket, $495, and pants, $260. Both at Barneys New York. Banana Republic T-Shirt, $15.50 at Banana Republic. Jil Sander for Puma sneakers, $270 at Barneys New York and Jeffrey New York.

Jack Lamb, 32, and Grace Lamb, 33, the owners of the nine-month-old Jewel Bako restaurant on East 5th Street. Together for eight years, married for two. Jack: "I absolutely, positively—I know everyone says it, but it's true for me—fell in love with her at first sight. I was working in a restaurant in New York. She would come in from time to time, and every time she did I would put on a new shirt in the middle of service, so I looked extra good."

On Jack: Jil Sander jacket, $1,310, and pants, $540. At Barneys New York and Jeffrey New York. Thomas Pink shirt, $125 at Thomas Pink. Charvet tie from a selection at Bergdorf Goodman. On Grace: Luisa Becarria dress, $1,400 at Barneys New York, Bergdorf Goodman, and Linda Dresner.

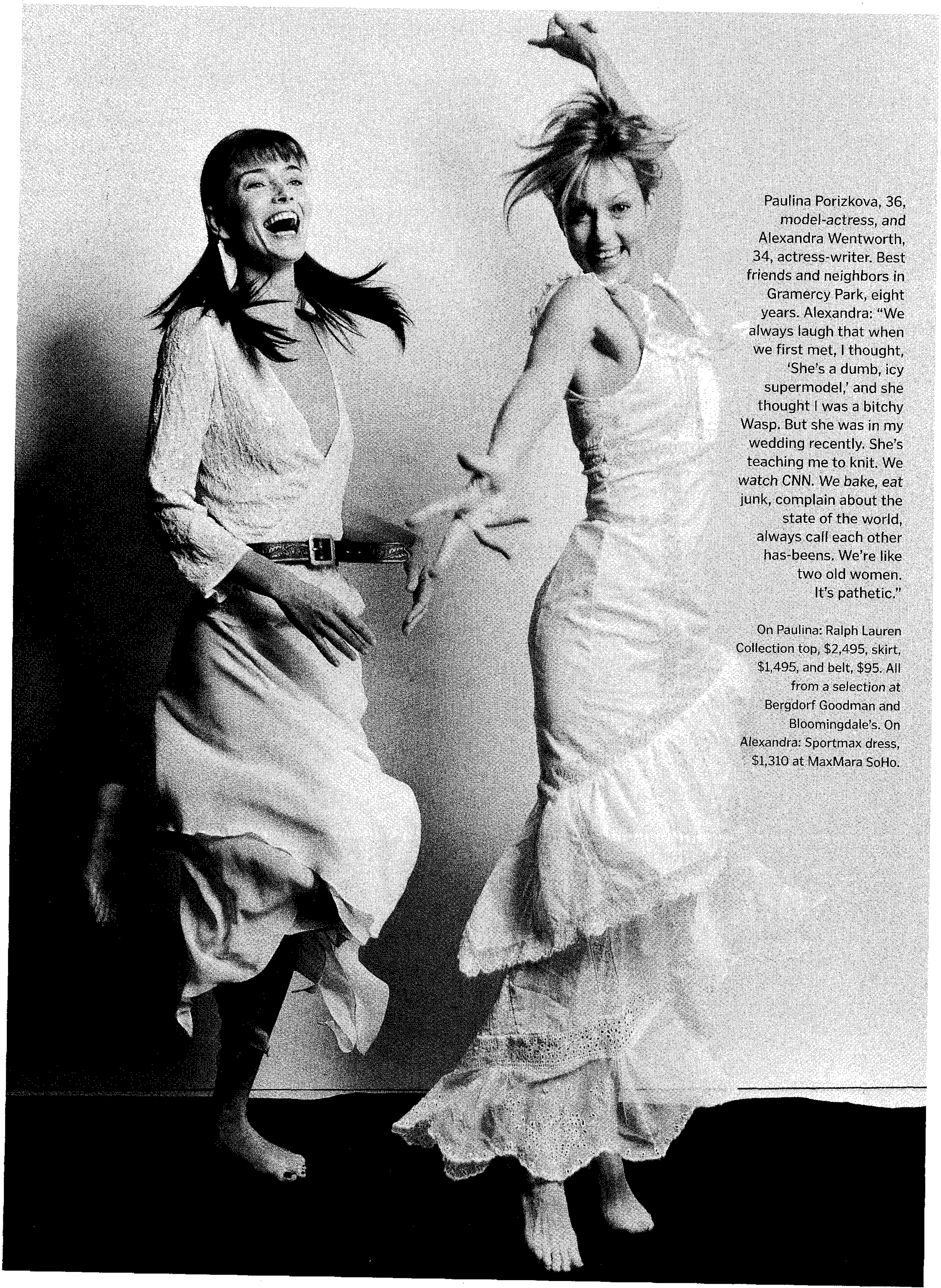
PR Consulting, the four-year-old public-relations and communications firm for fashion and beauty companies that represents Balenciaga, Hermès, and Narciso Rodriguez, among others. Sylvie Picquet-Damesme, partner; Pierre Rougier, owner; Pureza Fino, P.R. coordinator; Veronika Borcher, P.R. director; Harpreet Bhandari, P.R. director; Daniel Ingerdal, account executive. Pierre: "The one thing that I insist upon is every day we all sit down and have lunch at a big table. I hate the idea of each of us eating a sandwich at their desk—I can't do that! It might be twenty minutes, but that's the only time of the day we sit together, laugh, joke. We try to have as much fun as possible—it's essential."

From left: On Sylvie: Hermès vest, $1,850, shirt, $740, and pants, $740. At Hermès. Narciso Rodriguez shoes, $565 at Bergdorf Goodman. On Pierre: Hermès tailored shirt, $410 at Hermès. Gap T-shirt, $12.50 at Gap. Martin Margiela pants from a selection at Barneys New York. New Balance sneakers, $135 at Modell's. On Pureza: Narciso Rodriguez dress, $1,090, and shoes, $565. Both at Bergdorf Goodman. Dress also at Barneys New York and Saks Fifth Avenue. On Veronica: Hanes tank top, $7 for three at Target. Balenciaga by Nicolas Ghesquière pants, $1,055, and shoes, $810. Pants by special order at Barneys New York and Kirna Zabête. Shoes at Jeffrey New York. On Harpreet: Zero Maria Cornejo T-shirt, $190, and pants, $260. Both at Barneys New York and Zero. Pierre Hardy shoes, $425 at Intermix. On Daniel: H&M shirt, $21, pants, $39, and belt, $15. All at H&M. Puma sneakers, $60 from a selection at Bloomingdale's and Puma.

The Metzner siblings: Raven, 32, a screenwriter; Stella, 23, a fashion designer; Louie, 20, a student at the School of Visual Arts; Ruby, 28, a furniture designer. Stella: "We girls weren't really allowed to go out on our own growing up, so Raven used to take us out on the town, let us tag along." Ruby: "He had a strobe light, and before we went out he'd have a dance party in his room. He'd be like, 'Guys, come in here,' and put on David Bowie and the Rolling Stones and we'd all just dance like crazy."

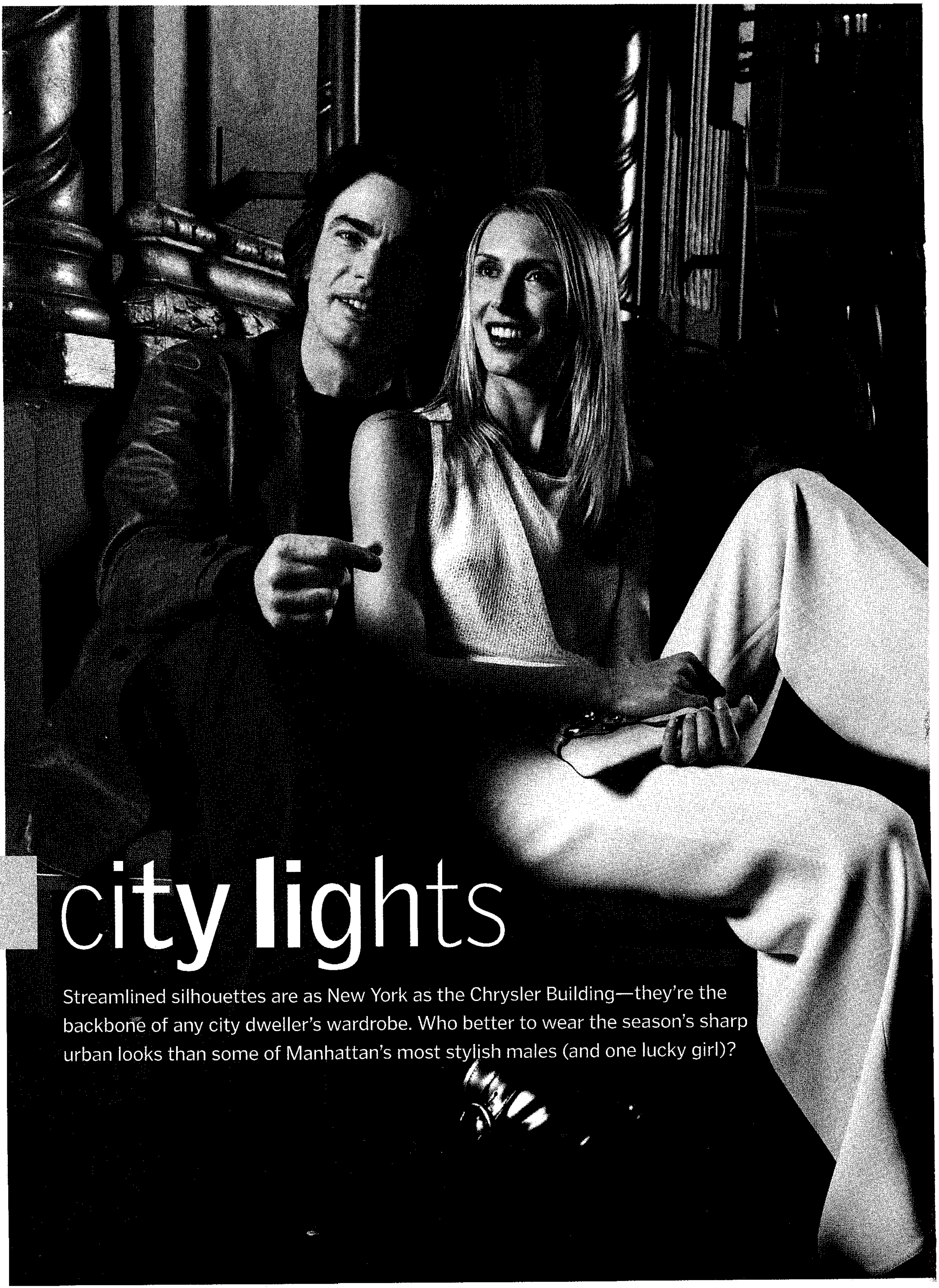
From left: On Raven: Ralph Lauren Purple Label jacket, $595 at Polo Ralph Lauren stores. Banana Republic T-shirt, $15.50 at Banana Republic. On Stella: Dolce & Gabbana dress, $540 at Saks Fifth Avenue and Dolce & Gabbana. On Louie: Dolce & Gabbana suit, $1,115, and shirt, $265. Both at Dolce & Gabbana. On Ruby: Helmut Lang coat, $1,300, and tank, $250. Both at Helmut Lang.

face facts So Ingenious Multi Dimension Powder Makeup (available early March 2002) and All-Over Face and Body Powder on face, and Floating Color for Lips and Cheeks on face and mouth. All by Estée Lauder. Available from Bergdorf Goodman, Bloomingdale's, Lord & Taylor, and Macy's.



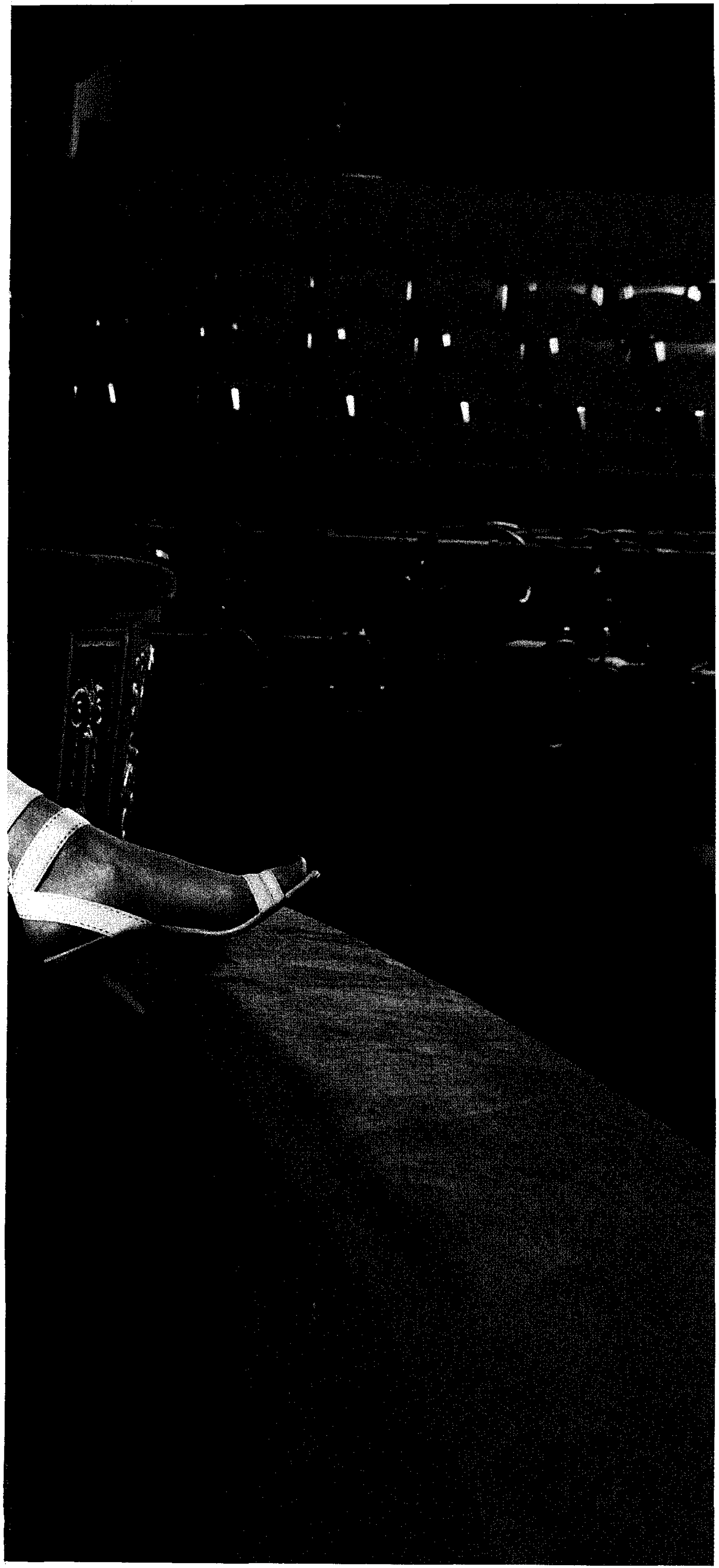
Paulina Porizkova, 36, *model-actress, and* Alexandra Wentworth, 34, actress-writer. Best friends and neighbors in Gramercy Park, eight years. Alexandra: "We always laugh that when we first met, I thought, 'She's a dumb, icy supermodel,' and she thought I was a bitchy Wasp. But she was in my wedding recently. She's teaching me to knit. We *watch* CNN. *We bake, eat* junk, complain about the state of the world, always call each other has-beens. We're like two old women. It's pathetic."

On Paulina: Ralph Lauren Collection top, $2,495, skirt, $1,495, and belt, $95. All *from a selection at* Bergdorf Goodman and Bloomingdale's. On Alexandra: Sportmax dress, $1,310 at MaxMara SoHo.



city lights

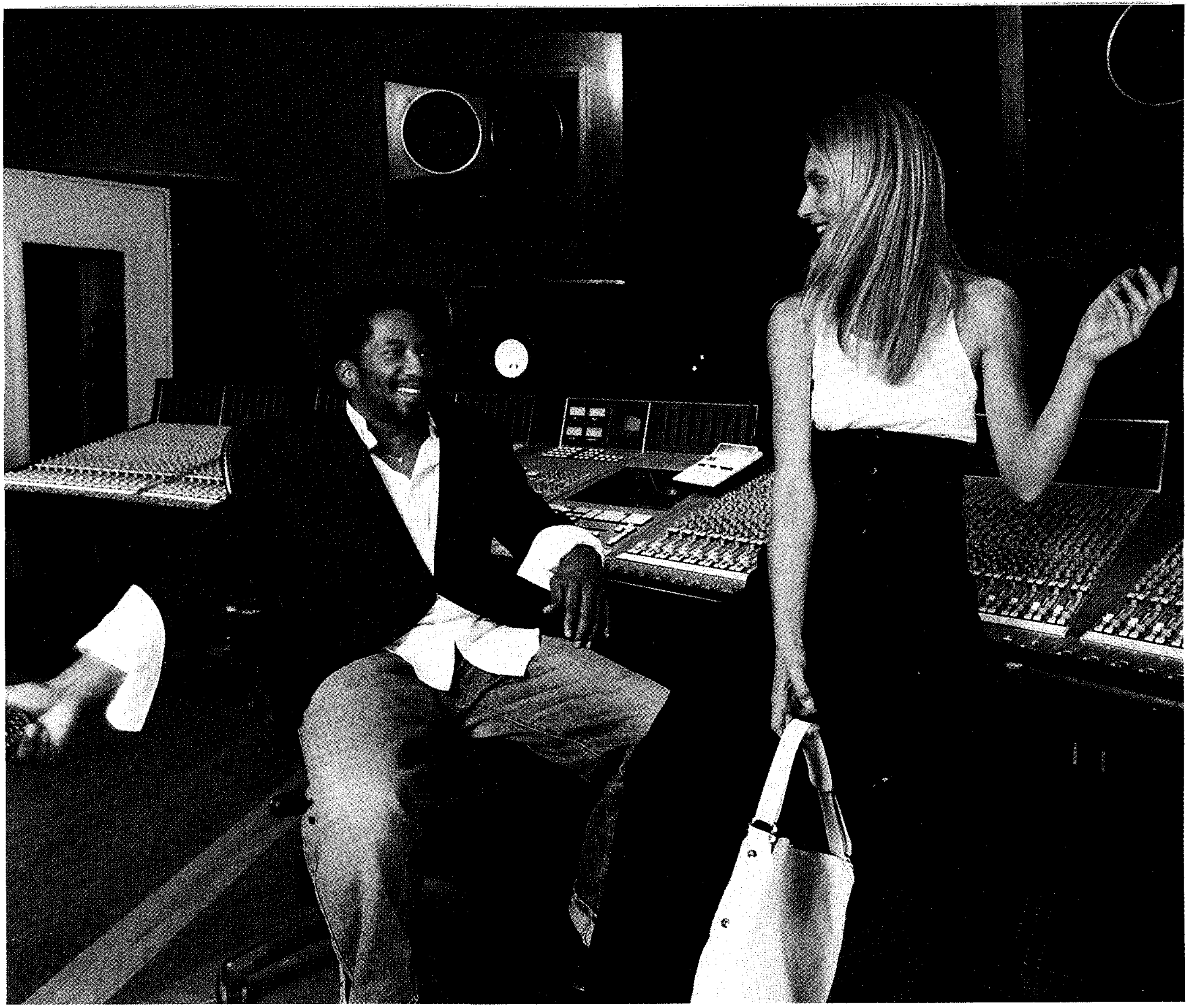
Streamlined silhouettes are as New York as the Chrysler Building—they're the backbone of any city dweller's wardrobe. Who better to wear the season's sharp urban looks than some of Manhattan's most stylish males (and one lucky girl)?



curtain's up

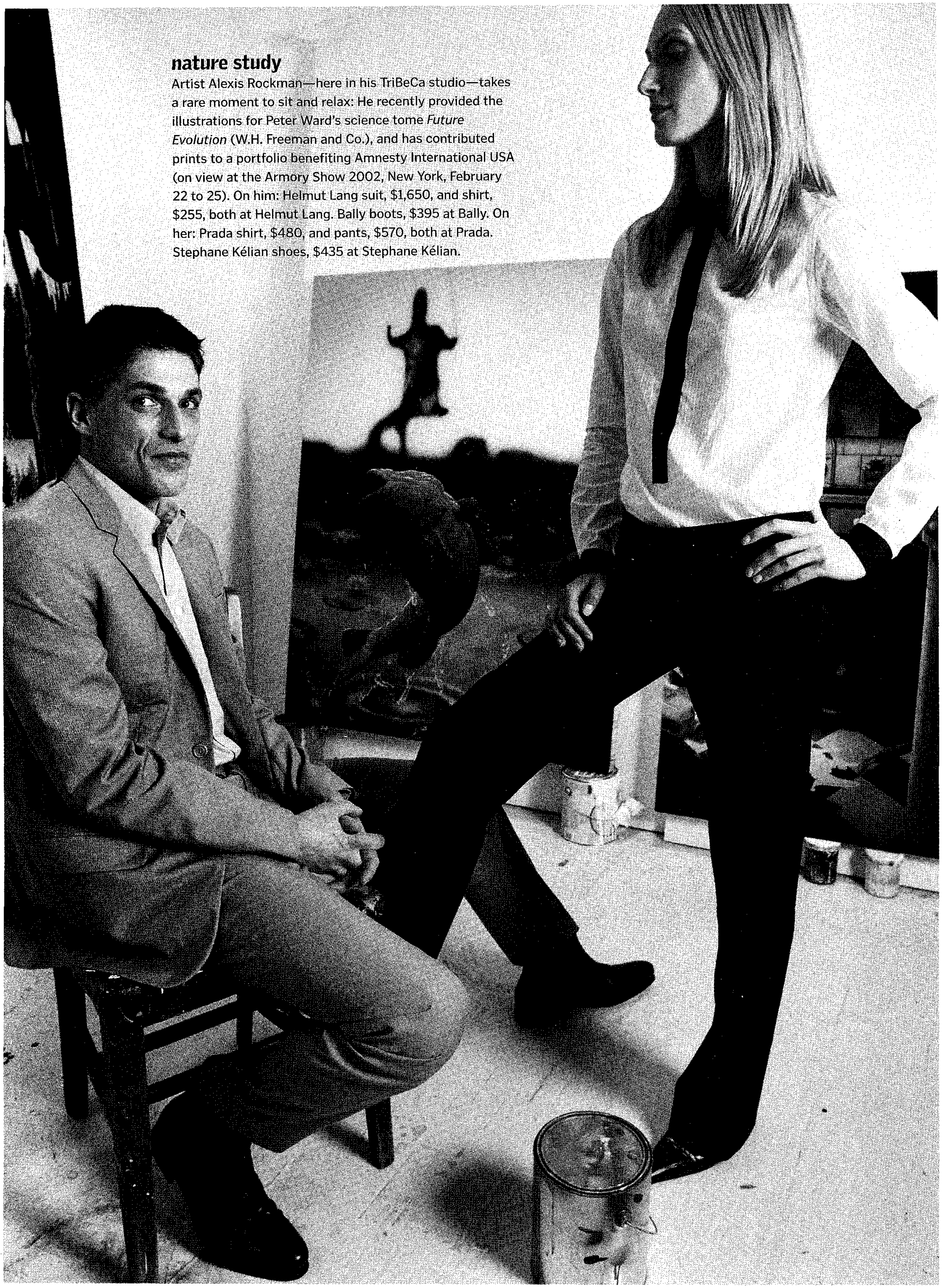
Peter Gallagher—currently starring in *Noises Off* at Broadway's Brooks Atkinson Theatre—gives model (and aspiring actress) Ruza Madarevic a quick lesson in basking in the spotlight. On him: Giorgio Armani jacket, $3,795, and pants, $515, both at Giorgio Armani. Emporio Armani T-shirt, $148 at Emporio Armani. Prada shoes, $470 at Prada. CK Calvin Klein socks, from a selection at Lord & Taylor and Macy's. On her: Giorgio Armani top, $725, and pants, $1,150, both at Giorgio Armani. Marc Jacobs bag, $375 at Barneys New York, Bergdorf Goodman, and Marc Jacobs. Michel Perry shoes, $555 at Bergdorf Goodman, Jeffrey New York, and Michel Perry.

Photographed by Walter Sassard
Fashion Editor: Eugenie Hanmer
Hair: Kevin Woon for Jed Root, Inc.
Makeup: Elie Maalouf for de facto
Fashion Assistant: Monica Schweiger



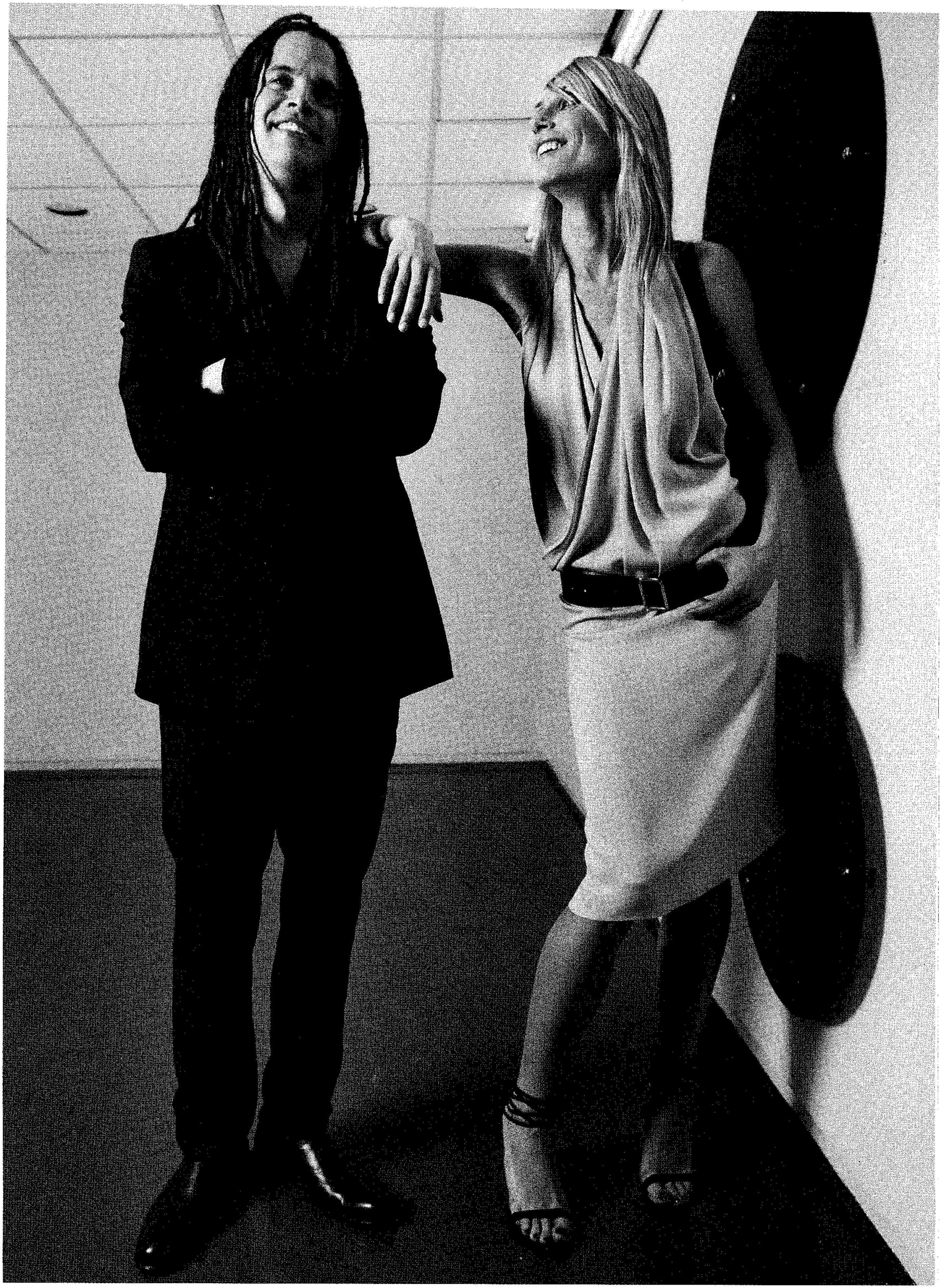
sounds right

Q-Tip—fresh from recording his new album, *Kamaal the Abstract* (to be released in April on Arista Records)—gets into the groove at Chung King Studios on Varick Street. On him: Calvin Klein jacket, $795, shirt, $155, and boots, $325, all at Calvin Klein. Shirt also at Macy's. Jeans by cK Calvin Klein Jeans, $78 at Bloomingdale's, Lord & Taylor, and Macy's. On her: Calvin Klein tank, $200, waistcoat, $330, and pants, $470, from a selection at Bergdorf Goodman and Calvin Klein. Tod's bag, $1,100 at Tod's.



nature study

Artist Alexis Rockman—here in his TriBeCa studio—takes a rare moment to sit and relax: He recently provided the illustrations for Peter Ward's science tome *Future Evolution* (W.H. Freeman and Co.), and has contributed prints to a portfolio benefiting Amnesty International USA (on view at the Armory Show 2002, New York, February 22 to 25). On him: Helmut Lang suit, $1,650, and shirt, $255, both at Helmut Lang. Bally boots, $395 at Bally. On her: Prada shirt, $480, and pants, $570, both at Prada. Stephane Kélian shoes, $435 at Stephane Kélian.



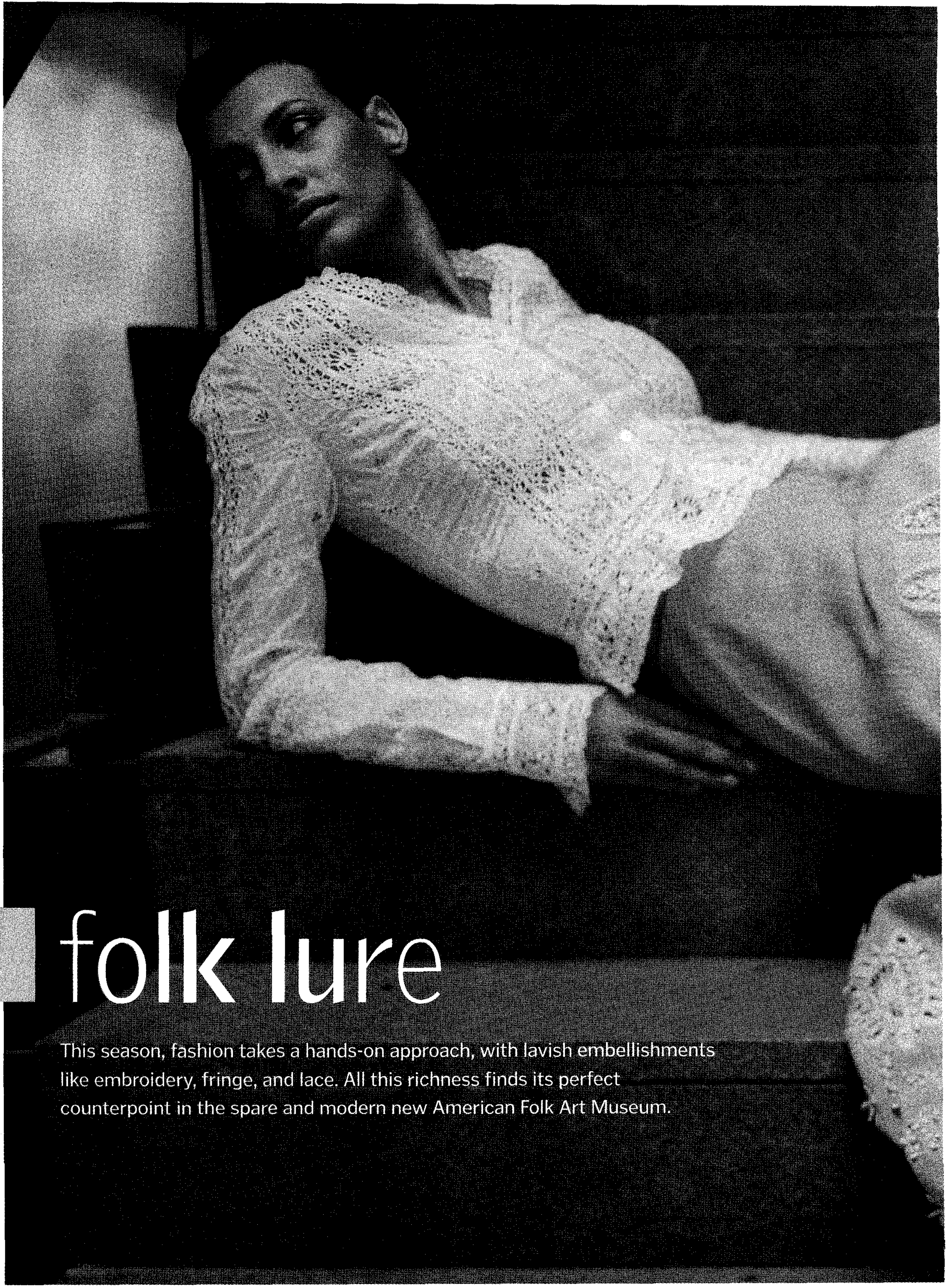
chef's special

Rocco DiSpirito cooks up some heat with Ruza in the kitchen of his restaurant, Union Pacific. On him: Paul Stuart suit, $1,534, and shirt, $189.50, both at Paul Stuart. On her: Versace suit, $7,181 at Versace. Hogan bag, $475 at Hogan. Stephane Kélian shoes, $485 at Stephane Kélian.

web crusader

Omar Wasow gives new meaning to *surfing the Net:* Internet analyst for WNBC and MSNBC, he's also executive director of www.BlackPlanet.com—and is Oprah Winfrey's Internet trainer. On him: Jil Sander jacket, $1,335, pants, $345, and shirt, $255, all from a selection at Barneys New York and Jeffrey New York. BOSS Hugo Boss shoes, $265 at Hugo Boss. On her: Jil Sander dress, $950, and belt, $345, both from a selection at Barneys New York and Linda Dresner. Fendi bag, $627 at Bloomingdale's and Fendi. Sergio Rossi shoes, $410 at Saks Fifth Avenue and Sergio Rossi.

face facts Fluid Sheer Nos. 4 and 7 on cheeks; Eye Shadow Nos. 3, 12, and 22 and Eye Liner No. 4 and Soft Lash mascara in black on eyes; and Smooth Lipstick No. 14 and Lip Pencil No. 5 on lips. All by Giorgio Armani Cosmetics. Available from Giorgio Armani and Saks Fifth Avenue.



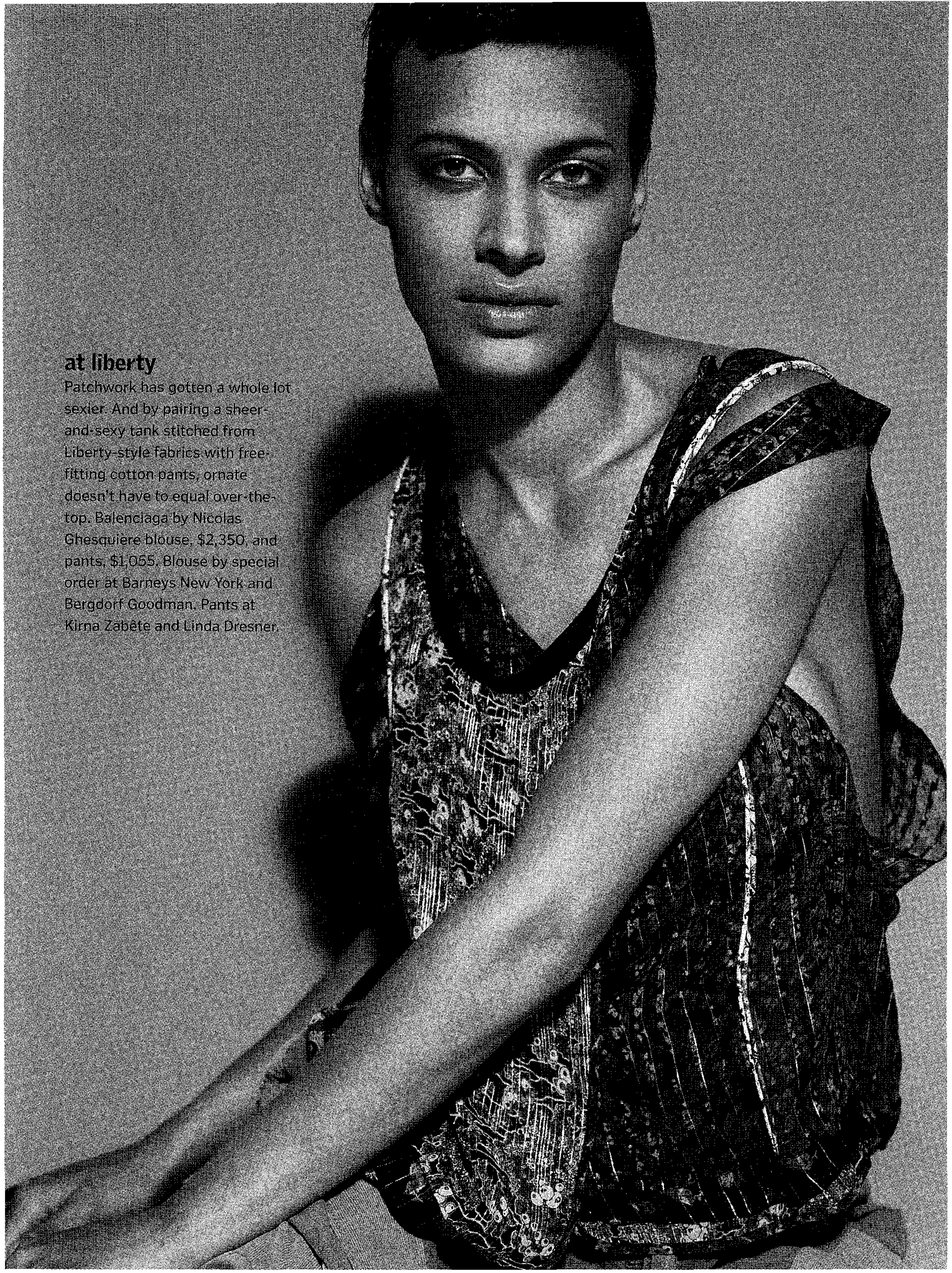
folk lure

This season, fashion takes a hands-on approach, with lavish embellishments like embroidery, fringe, and lace. All this richness finds its perfect counterpoint in the spare and modern new American Folk Art Museum.

lace relations

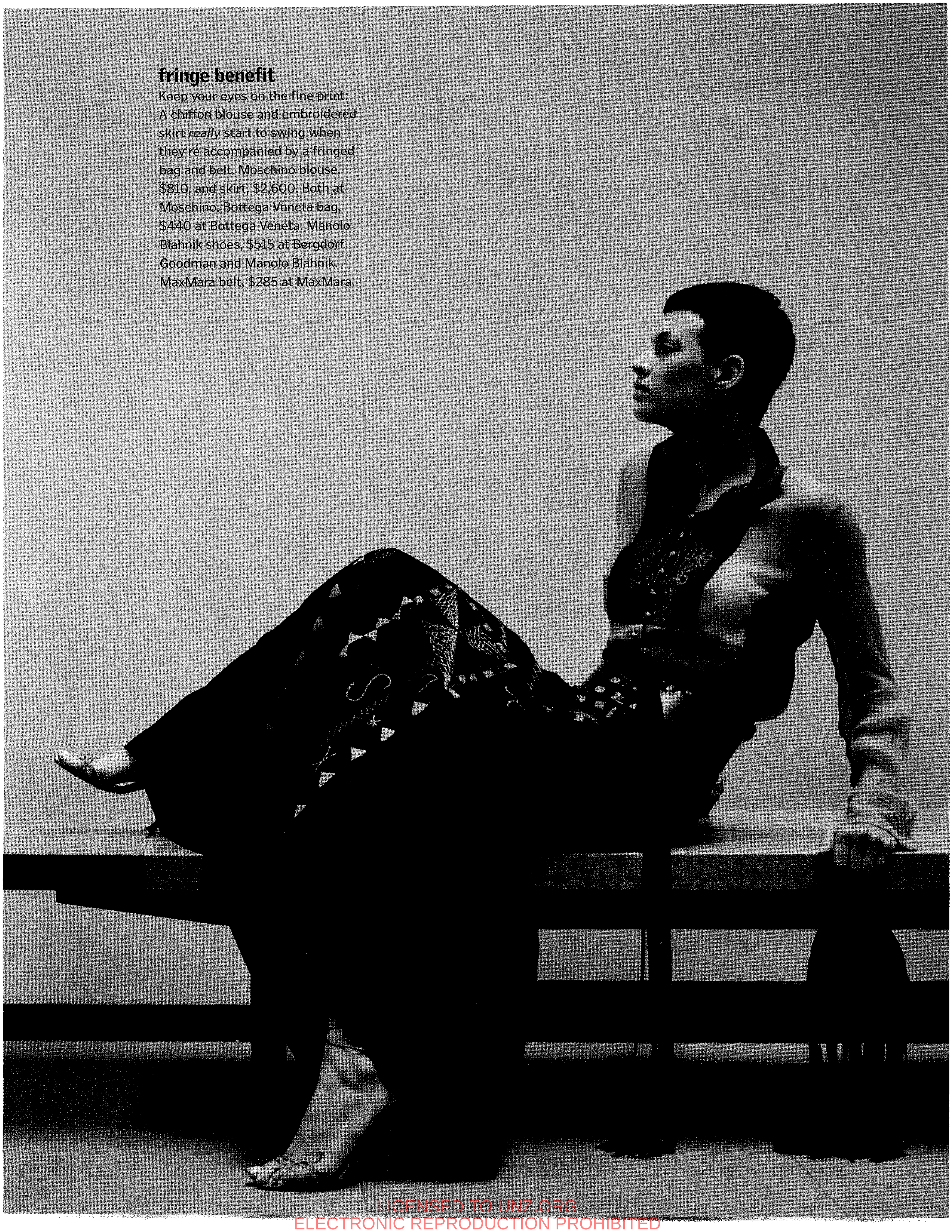
Make an entrance with these uncommon threads: a demure yet sensuous lace top, and a showstopping, intricately worked skirt that's cut to reveal a flash of lace underneath. Oscar de la Renta blouse, $3,800 by special order at Bergdorf Goodman and Saks Fifth Avenue. Bill Blass skirt, $12,220 by special order at Bergdorf Goodman and Saks Fifth Avenue. Moschino shoes, $510 at Bergdorf Goodman and Bloomingdale's.

Photographed by Diego Uchitel
Fashion Editor: Eugenie Hanmer
Hair: Guy Laurent at Independent NY
Makeup: Susan McCarthy at Judy Casey
Fashion Assistant: Monica Schweiger



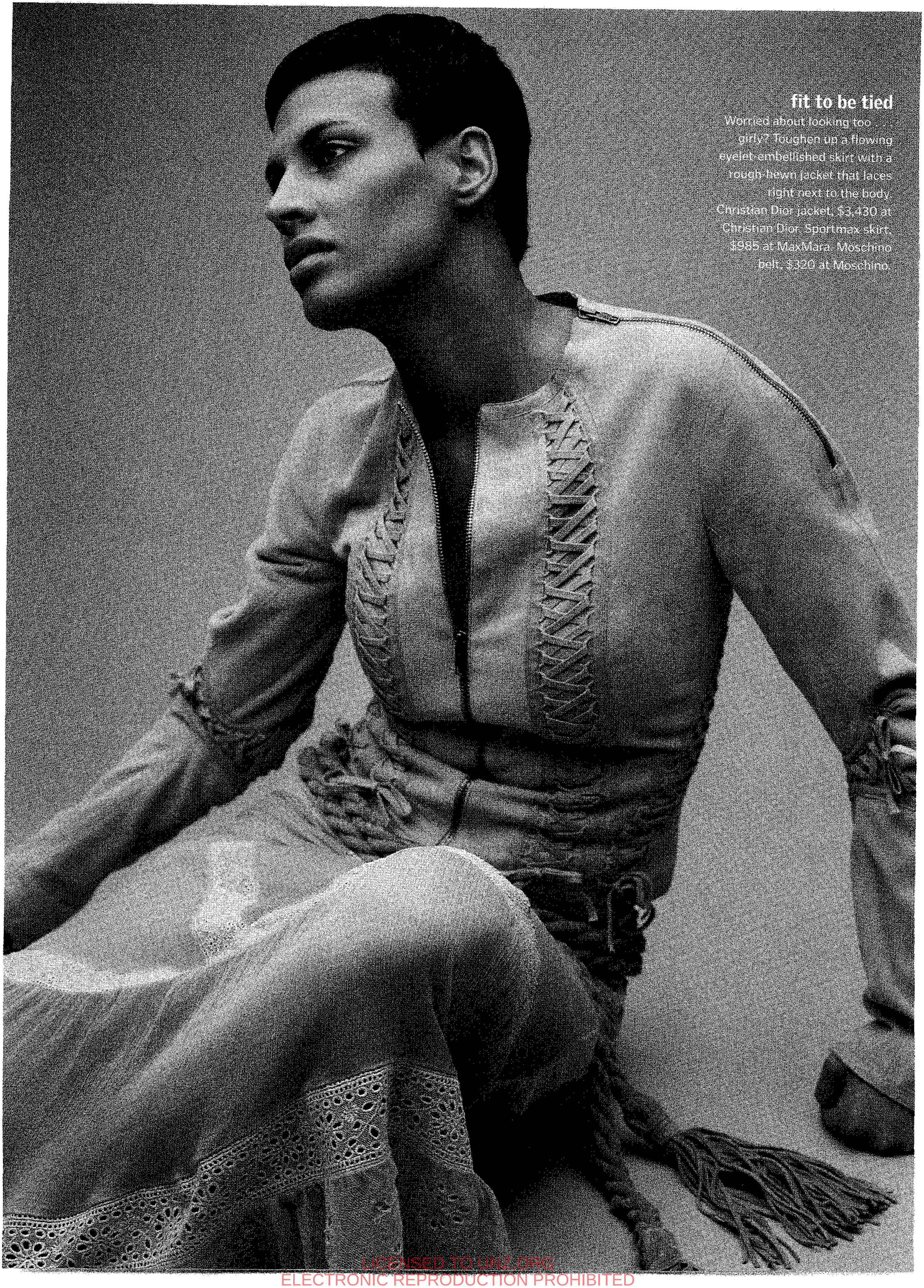
at liberty

Patchwork has gotten a whole lot sexier. And by pairing a sheer-and-sexy tank stitched from Liberty-style fabrics with free-fitting cotton pants, ornate doesn't have to equal over-the-top. Balenciaga by Nicolas Ghesquiere blouse, $2,350, and pants, $1,055. Blouse by special order at Barneys New York and Bergdorf Goodman. Pants at Kirna Zabête and Linda Dresner.



fringe benefit

Keep your eyes on the fine print: A chiffon blouse and embroidered skirt *really* start to swing when they're accompanied by a fringed bag and belt. Moschino blouse, $810, and skirt, $2,600. Both at Moschino. Bottega Veneta bag, $440 at Bottega Veneta. Manolo Blahnik shoes, $515 at Bergdorf Goodman and Manolo Blahnik. MaxMara belt, $285 at MaxMara.

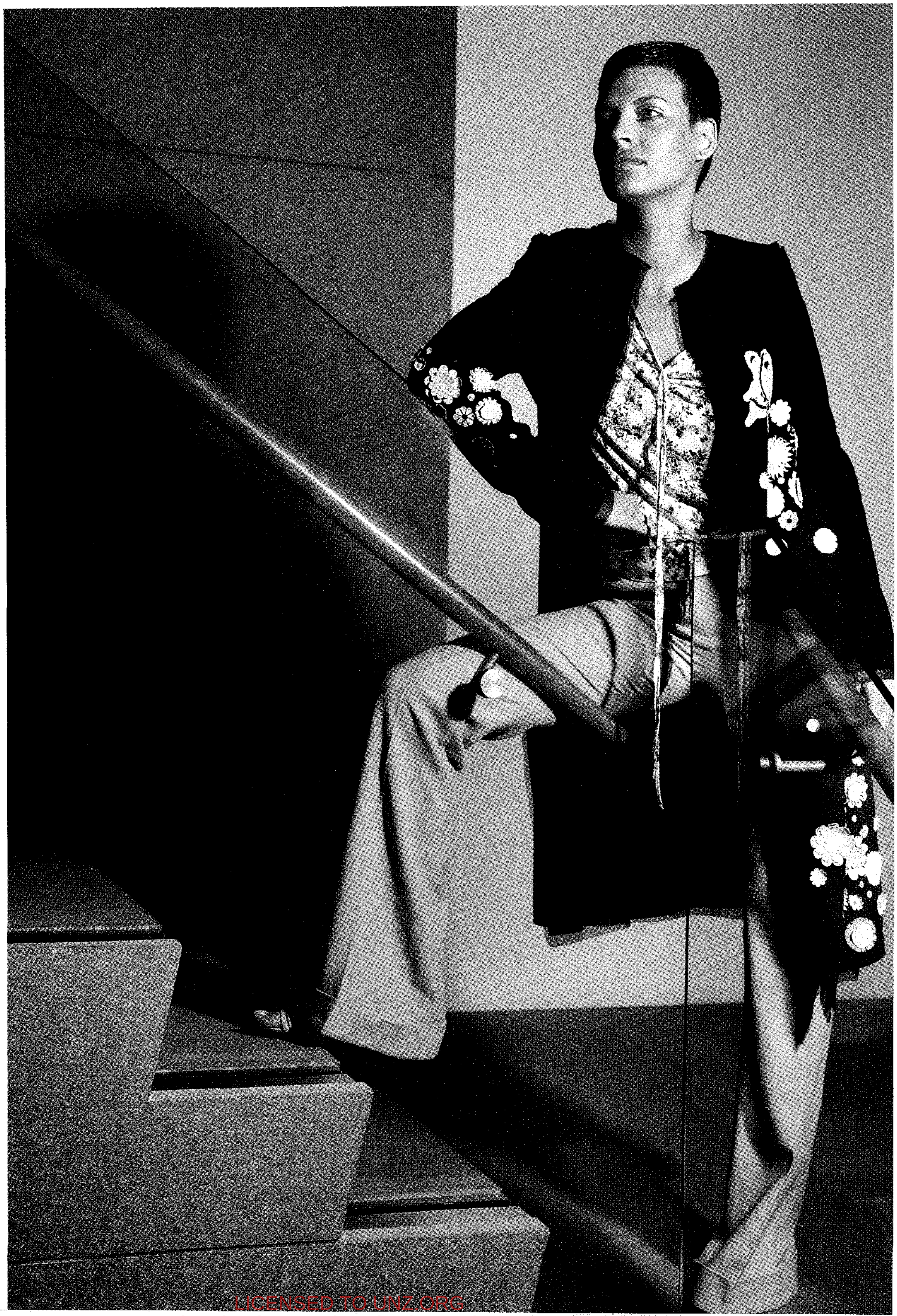


fit to be tied

Worried about looking too . . . girly? Toughen up a flowing eyelet-embellished skirt with a rough-hewn jacket that laces right next to the body. Christian Dior jacket, $3,430 at Christian Dior. Sportmax skirt, $985 at MaxMara. Moschino belt, $320 at Moschino.

detail work

The black coat—that perennial New York staple—takes a step into prettier territory when it comes splashed with romantic blooms and butterflies. Maurizio Pecoraro jacket, $1,300, shirt, $270, and pants, $390. All at Jeffrey New York. Manolo Blahnik shoes, $515 at Bergdorf Goodman and Manolo Blahnik.



face facts
Blush Final in Rose Puff, 5 Colour Eyeshadow in Color Bouquet, Eyeliner Pencil in Deep Brown, Collection Lipstick in Cherry Blossom, and Nail Enamel in Cherry Blossom. All by Dior Beauty Collection. Available at Bloomingdale's, Lord & Taylor, Macy's, Saks Fifth Avenue, and Sephora.

wild child

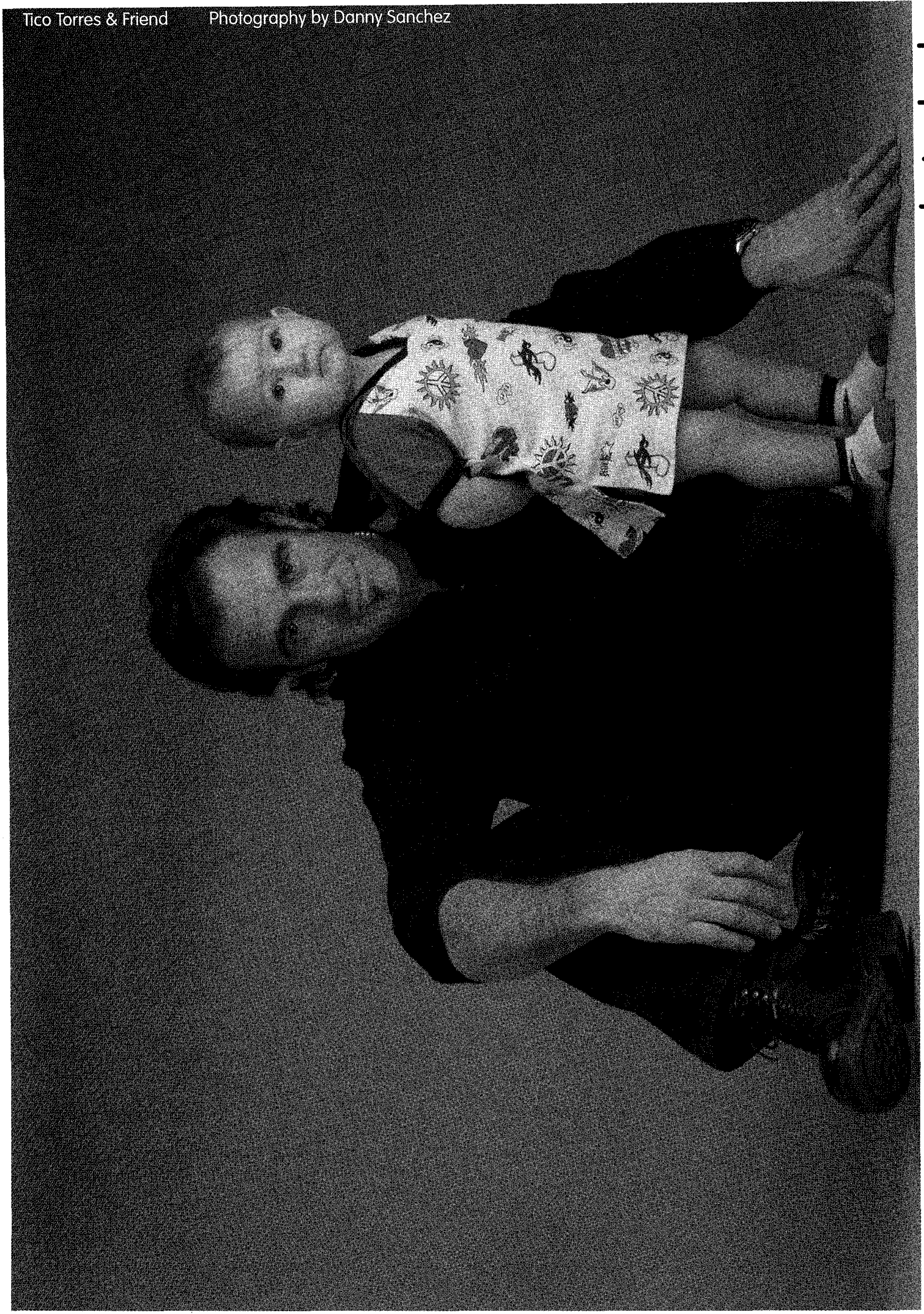
Brash, mercurial, risk-taking, Giorgio Sant'Angelo was a supernova of the seventies fashion world. He loved color, fabric, and fringes; hated zippers; and aimed to set women free from the traditional wardrobe. But it took until now for the current fashion flock—from John Galliano to Marc Jacobs—to catch up to his genius.

By David Colman

"It was hot. Very, *very* hot." • This is Veruschka's most overpowering memory of that summer day in 1968. She had been up since 6 A.M. on a *Vogue* fashion shoot, set in a remote location in the Arizona desert. By noon, with the sun directly overhead, she was standing on a rocky ledge wearing a large piece of sheared mink twined, turbanlike, around her head. Her body was swathed in thick, vanilla-colored jersey, tied off with long pieces of leather. • On the one hand, the visual effect was that of a woman who had been kidnapped and tied up in a sleeping bag. But on the other hand—and this is the hand that matters—the effect was cutting-edge, mind-blowing, fashion-doesn't-get-any-better-than-this fabulous. • "At some point," Veruschka says in her rich, German-accented baritone, "it must have been too much. I fainted—tipped over like a tree." It was only after she came to that she realized the outfit wasn't completely impractical: Even though she had fallen onto a slab of solid rock, she recalls, "it didn't hurt at all." • The shoot was the inspiration of Diana Vreeland, the editor of *Vogue* at the

PHOTOGRAPH BY FRANCO RUBARTELLI/COURTESY OF GIORGIO DI SANT'ANGELO ARCHIVE/THE METROPOLITAN MUSEUM OF ART/THE COSTUME INSTITUTE.

Tico Torres & Friend Photography by Danny Sanchez



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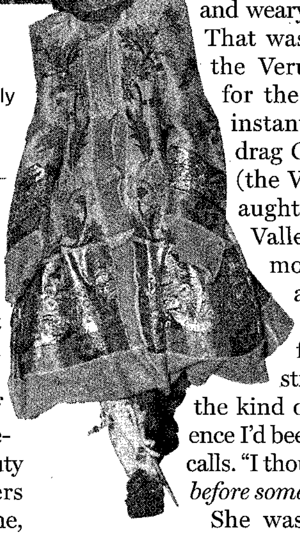
rockstarbaby

THE MAGNIFICENT MIRAGE



DREAMCATCHERS: Above, Vreeland's "Magnificent Mirage" spreads created out of whole cloth by Giorgio Sant'Angelo for the July 1968 *Vogue*, with Veruschka. Right, Christian Dior's spring 2002 couture collection.

time. Her concept was to send model-of-the-minute Veruschka, her boyfriend, photographer Franco Rubartelli, and her best friend—a young stylist named Giorgio di Sant'Angelo—off on a fashion shoot to the Painted Desert without a single stitch of clothing.

"We had nothing but some yards of fabric, some stones, and some ropes," recalls Veruschka, still a statuesque beauty 34 years later. And yet, where others might see a pile of fabric and clothesline, Sant'Angelo saw clothes. Over the course of the week, he would wrap, drape, and tie Veruschka into enough looks for a small collection—one with more ideas than most of today's large collections, and without a single zipper.

It was that kind of a year. It was after the Summer of Love, flower power was ascendant, and Yves Saint Laurent had just introduced the see-through blouse. Koos van den Akker, a young Dutch designer, had set up a sewing machine right on Seventh Avenue in a clever bid to draw attention to his artsy, hand-crafted lace dresses. Not to be outdone, Paco Rabanne had shown mod mini-dresses made of aluminum panels.

But even amid the tumult, the desert portfolio in the July 1968 *Vogue* was a fashion shot heard round the world. Just six months later, when Sant'Angelo's ready-to-wear collection debuted, rich in patterns and flowing fabrics—and devoid of buttons and zippers—it appeared he might succeed in setting women free from the structured clothes they had worn for centuries. And when he leapfrogged other more experienced designers to take home the 1970 Coty Award, it seemed as if Sant'Angelo and Halston, the previous year's winner, would rule the new decade.

SOME 30 YEARS LATER, KATIE Grand, the editor of *Pop*, a British youth-culture fashion magazine, was weary. Weary of the same takes on sixties mod and seventies decadence, weary of irony, and weary of minimalism. That was when she saw the Veruschka pictures for the first time, and instantly decided to drag Gisele Bündchen (the Veruschka of the aughts) out to Death Valley and tie the model up in overages of Prada and John Galliano fabric. "It was so striking—it wasn't the kind of obvious reference I'd been seeing," she recalls. "I thought, *Let's do this before someone else does.*"

She was beaten to the punch—by two months—by Italian *Vogue*, which hit newsstands in July 2001, featuring models Karolina Kourkova and Caroline Ribeiro wrapped up in the desert and shot by Steven Meisel. Soon it seemed the entire fashion world had Sant'Angelo's Saint-Tropez-by-way-of-Haight-Ashbury style on the brain. Kaleidoscopic prints, suede fringe, flowing fabrics, folklore touches, and daring color clashes—all Sant'Angelo signatures—returned to the spring runways in force, from Dolce & Gabbana and Marc Jacobs to Luella Bartley and Christian Dior. As Manhattan vintage dealer Keni Valenti told Grand, style-setters were once again bullish on Sant'Angelo: "Kate Moss and Carmen Kass have been buying it—and Nicolas Ghesquière has bought a *lot*."

Inacio Ribeiro, of the British design team Clements Ribeiro, became intrigued by Sant'Angelo after seeing repeated references to his work in old copies of American *Vogue* and *Bazaar*. Ribeiro began to research Sant'Angelo's career. "He had this amazing way of creating volume," says Ribeiro, whose spring 2002 collection indexed such Sant'Angelisms as loose, Navajo suedes, drawstring closures, hippie embroidery, and fringe galore. "He was incredibly daring in his use of color, pairing bright fluorescents with muted Renaissance colors—really jarring. And all those flying panels everywhere, they gave his clothes this incredible sense of freedom."

Anna Sui agrees. "He really did what I always dreamed a fashion designer did—make up clothes on the spot, drape them right on the model."

Donna Karan recalls the late designer's haute simplicity. "I've always thought that all you need is a big scarf, and that was his thing, too."

"If you had to pick one designer from the late sixties and the early seventies, he's the one," says Harold Koda, curator of the Metropolitan Museum of Art's Costume Institute, which has an extensive Sant'Angelo collection. "His clothing raised the idea that getting dressed is a social act but doesn't have to be a conforming one."

"I LIKE MYSELF; I LIKE MYSELF VERY much," Jorge Alberto Imperatrice di Sant'Angelo e Ratti di Desio told *Women's Wear Daily* in 1969. "I could never do anything mediocre." Certainly, he wasn't raised to be average. Born in 1933 in Florence, he was shortly transferred to his aristocratic family's sprawling cattle ranch in rural Argentina. Falling heavily under the influence of his colorful grandmother—a kind of Diana Vreeland of the pampas—the young Sant'Angelo was pushed to think creatively. At the same time, Grandma was strict, religious, and a fierce critic, one who loved and scolded passionately.

Giorgio did everything he could to get her love and referred to her constantly as his "great inspiration." Entering a ceramics contest at the age of 19, the young Sant'Angelo won first prize: a three-month apprenticeship with Pablo Picasso at his studio in the south of France. The stint with the master modernist would prove as influential as his years with his grandmother; all his life, Sant'Angelo tried to heed Picasso's urgings never to look back or lay back—to keep pushing the boundaries.

After studying architecture and law,

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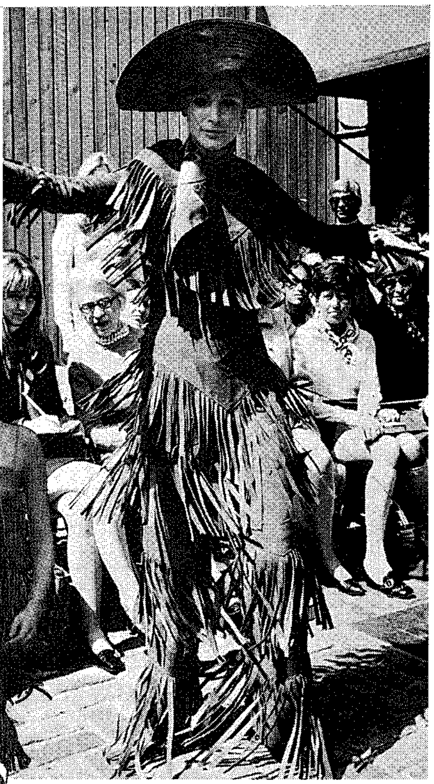
Sant'Angelo, at 24, decided to try his hand at animation, creating a short film about a man and a woman—in the form of a point and a line—who meet and decide to make beautiful shapes together. The charming short won him another apprenticeship, to a different kind of studio: Walt Disney, in Burbank, California. He arrived at Disney in January 1962 and departed later that same month, appalled at what he saw as the assembly-line ethic imposed on the creative process. After hitchhiking around the country for several months, he arrived in New York and through a chance meeting began to earn a living interior-designing hotels in the Caribbean.

During his spare time he began tinkering with some of the new plastics he had come across in his work for the hotels, and one day he fashioned some pieces of jewelry out of colored Lucite. A *Vogue* editor, Cathy di Montezemolo, spotted them and forwarded them to her boss. Vreeland liked what she saw and urged the jewelry manufacturer Richelieu to produce the plastic pieces, which she promptly endorsed on the cover of her magazine. She persuaded a glove-maker—then a dying craft—to make some of Sant'Angelo's designs: another hit. Belts were next, then bags. She urged him to try his hand at clothes, but Sant'Angelo balked, preferring the freedom to design accessories, continue with his fashion styling, and spin one-off creations for his fashionable friends.

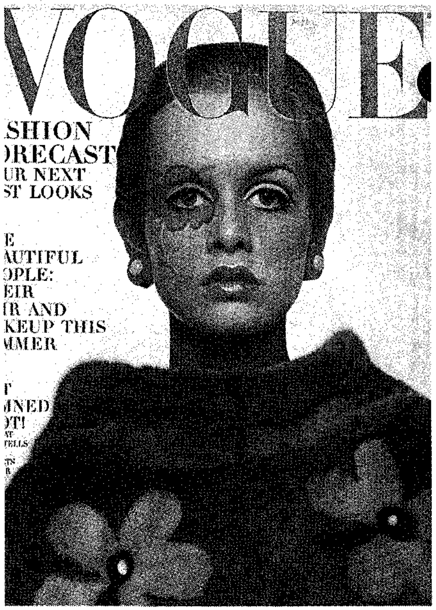
"Everything he did was so spectacular but so simple," recalls Polly Mellen, one of Sant'Angelo's closest friends. In 1965, she was a fashion editor at *Vogue*, and the two of them, together with photographer Richard Avedon, were often sent on sittings with little mandate other than to just create something. "Everything we did was just so much fun—God, how we used to laugh. Dick would just wait so patiently; he knew that Giorgio would give him something fabulous." One such sitting, for *Vogue*'s July 1967 cover, rapidly became an iconic sixties image: the face of Twiggy, with a flower drawn on her cheek in makeup by Sant'Angelo.

But it was after the Veruschka shoot that his entry into full-fledged fashion became inevitable. His riotously colorful first show, in January 1969, which turned Gypsies and peasants into the stuff of high fashion (before Saint Laurent did), was a wild success—Jean Shrimpton modeled the collection on the cover of *Vogue*'s March issue. He followed it with a fall collection dedicated to Native American style, from Incas and Aztecs to Navajos and Eskimos; the show won him the 1970 Coty award. This he followed with a show called "Jane and Cinderella"—deconstructed. In a fit of inspiration the night before the show, he slashed nearly every piece of clothing to ribbons and then showed them in tatters.



FRINGE FESTIVAL: Above, fringed suede jumpsuit shown at Sant'Angelo's first fall collection, 1969. Above left, Clements Ribeiro's spring 2002 ready-to-wear. Below, the 1967 Sant'Angelo-styled cover featuring *Twiggy, photographed by Richard Avedon.*

Sant'Angelo often proclaimed that his clothes were about freedom. **He once got the idea to sell what he called a whole** travel wardrobe in a small leather envelope.



Season after season, the clothes and ideas kept coming; it was hard to keep track. "The editors used to say, 'Sometimes there are *too many* ideas,' " recalls his longtime boyfriend and assistant, Martin Price, now working on a book about the designer. "There would be Egyptians and Greeks and Isadora Duncan—mixed in with the Gypsies!"

Back in 1969, Sant'Angelo had sniffed, "The future is *not* vinyl astronaut clothes." This was a swipe at the likes of Paco Rabanne and André Courrèges, whose stark, mod designs, using such materials as aluminum and plastic, Sant'Angelo considered both pretentious and uncomfortable—two of the worst crimes fashion could commit. A champion of the beauty of the female body, he also abhorred clothes that sought to reform or reshape an imperfect figure. (Though he wasn't always so spot-on in his forecasts, once declaring, with typical aplomb, "The bikini is the evening dress of the future.")

His clothes, he often proclaimed, were about freedom. Kitty D'Alessio, a close friend of the designer's and former president of Chanel, remembered one season when Sant'Angelo got the idea to sell what he called a whole travel wardrobe in a small leather envelope. Inside, there were a handful of different pieces, all in a rainbow of stretch chiffons: a pair of tights that could double as a bandeau, a halter, a bathing suit, a dress that could be pulled up to be a top or down to be a skirt. "And they would all be in these Day-Glo colors," she says, "except Giorgio would always put in one piece in some awful color, like khaki; that made it his."

Another (perhaps more practical) innovation was his use of the bodysuit. Starting with an embroidered or beaded bodysuit, Sant'Angelo would build and drape a look right onto a model, layering on fabrics and colors and textures. Soon, fashionable women—Lena Horne, Faye Dunaway,

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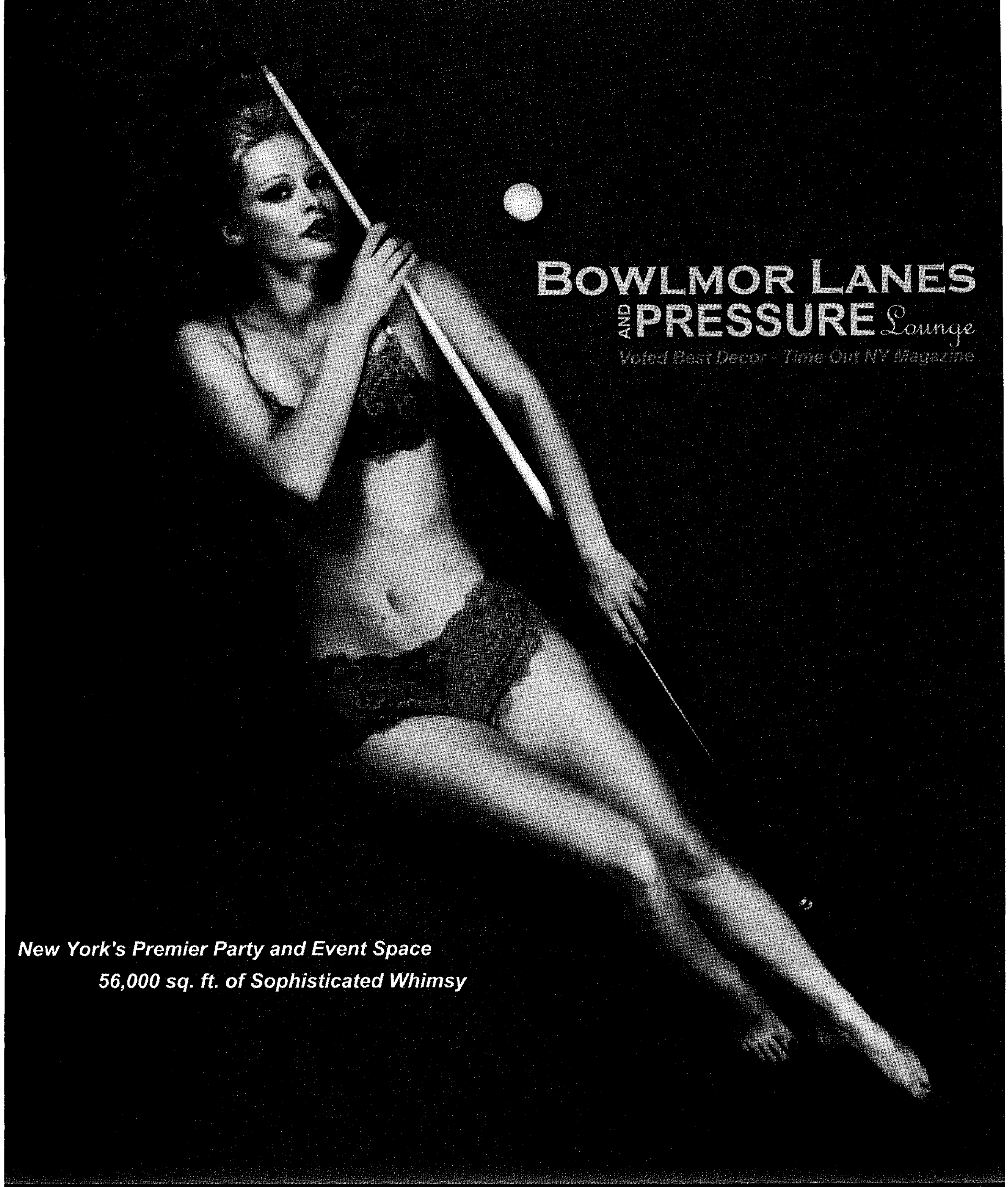

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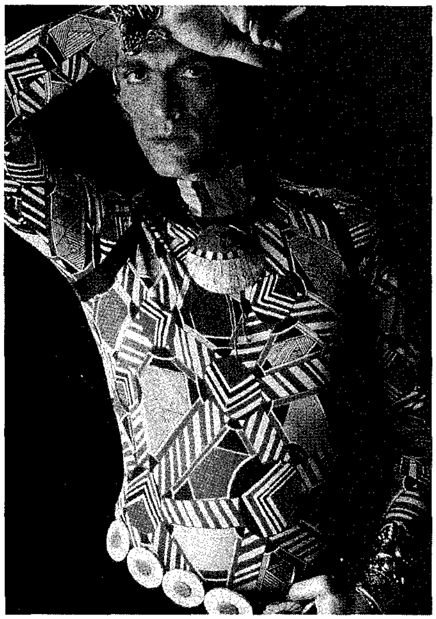

THE SHAPE OF THINGS: Sant'Angelo wearing his own Lycra bodysuit, 1970. Below, with his muse, Lena Horne, in his work, 1982.

Cher, Isabella Rossellini (who would later wear a Sant'Angelo to the Oscars), Mica Ertegun, Bianca Jagger, and even her husband, Mick—were returning the favor, lavishing the charismatic Italian with adoration, money, and fame.

The ease and flamboyance of his designs mirrored Sant'Angelo's personal life. In the heyday of wall-to-wall carpeting, his clothes were made for lounging on floor pillows, rapping with friends, drinking white wine, and indulging in Sant'Angelo's drug of choice: a joint. A slim, ebullient man who dressed in his own wild Lycra prints, Sant'Angelo was extra-social and extra-sensual. China Machado, a senior editor at *Harper's Bazaar* in the seventies, remembers taking Sant'Angelo along to a house she'd rented in Venezuela with several other couples (among them Geraldo Rivera and his second wife Edie Vonnegut). "All Giorgio brought were these very tight jumpsuits, in different colors," she recalls. "One afternoon we were all sitting around the pool when Giorgio came out in one of these jumpsuits, and the construction crew working on the building next door started yelling." Ever the provocateur, Sant'Angelo quickly removed it to reveal a little pair of matching stretch trunks, whereupon the construction crew started making even more noise. "So Giorgio gets up and takes off the swim trunks—to reveal a tiny matching G-string."

The designer's sense of drama extended beyond the runway to his own personal history. When asked by a reporter if he had ever been robbed, Sant'Angelo replied yes, once: A 30-carat blue diamond, a family heirloom, had been stolen from his house in the Fire Island Pines. Why (or, in fact, whether) he kept a 30-carat diamond in the Pines is up for debate. Then there was his name: He had already become "Giorgio" from Jorge in the early sixties, and by the mid-sixties he had swapped Imperatrice for di Sant'Angelo. Ten years later he would change it once more, this time dropping the "di" to fashion a more democratic feel and a better rhythm. That didn't last either; by 1986 he had reinstated it. One close friend remembers the time she dropped by Sant'Angelo's apartment and he answered the door naked except for a mass of purple gel—blond hair dye—on both his head and crotch.

"Giorgio was a great party guy, a lot of fun," recalls Glenn O'Brien, a writer whose ex-wife worked for Sant'Angelo in the seventies. Recreational-drug-wise, "he wasn't in the same league with Halston. But Giorgio didn't need coke to be peppy. He was always up, always had a cigarette in his mouth, always throwing fabric on models."

BUT TRY AS HE MIGHT, SANT'ANGELO found that as the seventies wore on, he couldn't compete with Halston in matters more important than cocaine consumption. "They were rivals," says O'Brien, "vying for No. 1, and Halston certainly won."

"Giorgio was no businessman," recalls D'Alessio. "He could tie a knot better than anyone, but he would never play the game. He never achieved what he should have in terms of recognition." Calvin Klein, whom Sant'Angelo brought around and introduced to people in the early seventies, has a different perspective. "I don't know how much business sense you need in fashion," he says. "What you need is a good business partner." To be a success in fashion takes three things, he says. "You have to have a sense of what women want, you have to get it made well, and get it there on time. You need strong support for all of that, and I don't think Giorgio ever really had any support."

Sant'Angelo didn't seek out support; moreover, he often let his pride and independence erode what support he did have. He poured his heart and soul into extravagant fittings for private clients like Lena Horne, for whom he created an amazing performance wardrobe. But when it came to his ready-to-wear, as Polly Mellen recalls, "he wasn't able to have the best workmanship. He couldn't afford to work in those beautiful fabrics."

"I don't think he ever had the manufacturing capacity to do it right; so much of it depended on the personal fit to the customer," recalls Ellin Saltzman, a former fashion director of Saks. "He always wanted to do his own thing."

For a free spirit, he didn't take criticism well. "One bad review and he would brutalize whoever wrote it," says Bobbi Queen, a longtime friend and *Women's Wear Daily* editor. "He could get and stay very angry when he felt unappreciated." And Sant'Angelo's colorful creations and ideas also became less appreciated as the swinging seventies turned into the neocon eighties. Says Mellen, "The clothes were a little too ethnic; they didn't appeal to the working woman."

In the early eighties, Sant'Angelo finally agreed to license his ready-to-wear; the result was a line of careerist separates that Saltzman recalls as "very unfortunate." Even Sant'Angelo, talking about that period later, hung his head at the thought of it. "Something was *not good*," he moaned. "There were zippers!"

Finally, fed up with the drubbing his name was taking, Sant'Angelo took back his ready-to-wear license in 1984 and started designing a small collection, abandoning the other projects—like menswear and home design—

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THE COMEBACK KID: Sant'Angelo at the finale of his fall 1988 show (models in background include Cindy Crawford and Naomi Campbell). Below, out with Mary McFadden, 1980s.

that had diluted his efforts. His customer base began to grow slowly again; he started doing private collections for elite stores like Barneys, Charivari, Ultimo, and Martha.

One close friend remembers dropping by Sant'Angelo's apartment. **He answered the door naked except for a mass of purple** gel—blond hair dye—on both his head and crotch.

By June 1986, his career was getting back on track. He moved his studio from 57th Street to a giant loft on Houston and Broadway, and the following January took a well-earned vacation in Brazil. "We were on the beach in Rio and Giorgio ran down and dived into the surf," recalls Price. "But then he came back, rubbing his neck; he'd hurt it, he said. It seemed like a little thing, but that dive into the surf triggered something." The pain never went away. Later that year, Giorgio reported chest pain and went to his doctor, who found an aortic aneurysm and operated that night. Sant'Angelo sailed through the recuperation, and less than a year later he presented his most successful show in more than a decade. The sexy, striped, brilliantly colored body stockings and stretch tube dresses had become favorites of such new models as Linda Evangelista and Naomi Campbell. Farrah Fawcett wore a black Sant'Angelo to present at the 1989 Oscars.

But right after his runway show, Sant'Angelo told his doctor that the pain in his neck was getting worse. Sant'Angelo, the man who had been smoking four packs of cigarettes a day since the age of 11, was in the advanced stages of lung cancer.

A few weeks later, a June 7 headline in *WWD* boldly declared, GIORGIO DI SANT'ANGELO: BACK ON TOP. In the piece, Sant'Angelo was asked about his recent success. "I was more than happy, I was accepted," he answered. "It's very important to be accepted, to be recognized." Two months later, on August 29, 1989, he was dead.

EVERYONE REMEMBERS something different about Sant'Angelo. Bobbi Queen says that he always remained the man *WWD* dubbed "Gorgeous George," even in the late stages of his cancer. "I was visiting him, and happened to be wearing this very nice crocodile belt. Poor Giorgio was practically in a coma, but he came out of it for just a moment. He looked at me, and he just said, 'What a beautiful belt.' Then he went back into his coma."

A longtime customer, Doris Duke picked up his hospital bills, while Jeff Mahshie, who worked for him and is now at Chaiken, would ferry samples to the hospital for Giorgio to inspect. "And if we didn't have the fit model," he recalls, "Giorgio would say, 'Oh, go get that fantastic nurse down the hall. You know which one.' And I'd go get the nurse and we'd fit it on her. That's how much he loved doing this."

"HIS KNOWLEDGE OF AND CARING FOR THE body was something very different," says Mellen. "He had an extreme sense of daring. And purely on a business level, his use of stretch alone was contribution enough." Calvin Klein agrees: "He was a genius with stretch fabrics, and he was doing it years before anyone."

Nowhere was that stretch put to better use than 1973's *Cleopatra Jones*. A semi-spoof of the Pam Grier blaxploitation films like *Foxy Brown*, *Cleopatra Jones* stars the six-foot-two former model Tamara Dobson—a kind of proto–Grace Jones—as a fabulous, tough-as-nails special agent with a not-so-secret weapon: a closet full of Giorgio Sant'Angelo originals. While everyone else in the film (including Shelley Winters as Mommy, the lesbian head of the local drug ring) is in dreary double-knits, Cleopatra does it all—karate, gunfights, motocross—in outrageously colored stretch chiffons.

That freedom of movement is the bedrock of Sant'Angelo's legacy, but it also contained the seeds of his downfall. "It's terrible to say, but it's true," says Saltzman. Sant'Angelo had two Achilles heels: "his creativity, if that's possible, and his sense of independence." To succeed in fashion, she says, "you have to give up certain things—like the freedom to do whatever you want, to show exactly what you want, to be as outrageous as you want, and to be as rude as you want to people that you don't like."

By the late eighties, he had learned from his mistakes and was on his way toward a more modest triumph as a cult designer, business rising and falling with fashion, like his now-in-vogue peers Koos van den Akker and Stephen Burrows. Nevertheless, Sant'Angelo's career serves well—today more than ever, with the fashion economy in crisis—as an inspiration and reminder to young designers. To be a success, you can either aim for a small, brilliant business or learn (make that yearn) to be many things to many people. ■

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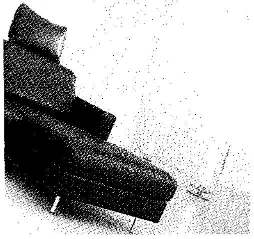

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PRADA, 841 Madison Ave., at 70th St. (212-327-4200); 724 Fifth Ave., near 56th St. (212-664-0010); 575 Broadway, at Prince St. (212-334-8888)

PUMA, 521 Broadway, near Spring St. (212-334-7861)

RALPH LAUREN, 867 Madison Ave., at 72nd St. (212-606-2100)

SAKS FIFTH AVENUE, 611 Fifth Ave., at 50th St. (212-753-4000)

SALVATORE FERRAGAMO, 661 Fifth Ave., near 53rd St. (womenswear; 212-759-3822); 725 Fifth Ave., at 56th St. (menswear; 212-759-7990); 124 Spring St. (212-226-4330)

SCOOP, 1275 Third Ave., near 73rd St. (212-535-5577); 532 Broadway, near Spring St. (212-925-2886)

SELVEDGE 250 Mulberry St. (212-219-0994)

SEPHORA, for locations, call 1-877-SEPHORA or check www.sephora.com

SERGIO ROSSI, 835 Madison Ave., near 70th St. (212-396-4814)

STEPHANE KÉLIAN, 717 Madison Ave., near 63rd St. (212-980-1919)

TARGET, 88–01 Queens Blvd., Elmhurst (718-760-5656); 13505 Twentieth Ave., College Point (718-661-4346)

TEN THOUSAND THINGS, 137 W. 19th St. (212-352-1333)

THOMAS PINK, 520 Madison Ave., at 53rd St. (212-838-1928); 1155 Sixth Ave., at 44th St. (212-840-9663)

TOD'S, 650 Madison Ave., near 59th St. (212-644-5945)

TRACY FEITH, 209 Mulberry St. (212-334-3097)

VERSACE, 815 Madison Ave., at 68th St. (212-744-6868); 647 Fifth Ave., near 52nd St. (212-317-0224)

YVES SAINT LAURENT RIVE GAUCHE, 855 Madison Ave., near 71st St. (212-472-5299)

ZERO, 225 Mott St. (212-925-3849)

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BestBets

RIMA SUQI

He's Mr. Right

Buy him a watch, and he'll think of you every time he checks it. Maybe it'll even inspire him to be on time.

From top: Slim Gents stainless watch ($85).

► **DIESEL**
770 Lexington Avenue, at 60th Street/212-308-0055
1 Union Square West
646-336-8552

Kenneth Cole chronograph ($175).

► **KENNETH COLE**
610 Fifth Avenue, at 49th Street
212-373-5800
353 Columbus Avenue, at 77th Street
212-873-2061
597 Broadway, near Houston
212-965-0283

Flux water-resistant watch ($85).

► **QUIKSILVER**
109 Spring Street/212-334-4500

He's Right . . . for Tonight

So shake things up and toast the moment. Leonardo's Generation Cocktail Tote Kit, which comes in silver, black, or red, is stocked with two martini glasses, a shaker, coasters, toothpicks, and even a CD of groovy music ($98).

► **BARNEYS NEW YORK**
625 Madison Avenue, at 61st Street
212-826-8900

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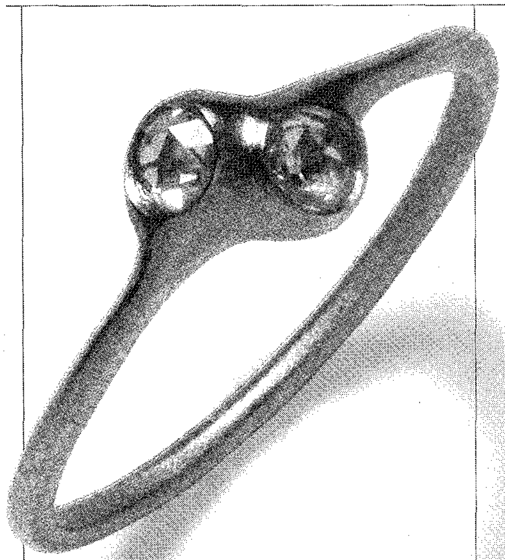


She's the One

So charm her with a flurry of ice. TenThousandThings' signature look features interesting stones in sweet, feminine settings. Shown here, an eighteen-karat-gold ring with tiny diamonds ($1,000).

► **TENTHOUSANDTHINGS**
137 West 19th Street/212-352-1333

► **BERGDORF GOODMAN**
745 Fifth Avenue, at 57th Street
212-753-7300

► **BARNEYS NEW YORK**
625 Madison Avenue, at 61st Street
212-826-8900

She's the One . . . for Now

What's pink and black and sure to heat things up? We bet she'll love this ruffled halter ($24) and matching hipster panty ($16).

► **VICTORIA'S SECRET**
1981 Broadway, at 67th Street
646-505-2280
165 East 86th Street
646-672-9183
35 East 57th Street
212-758-5592

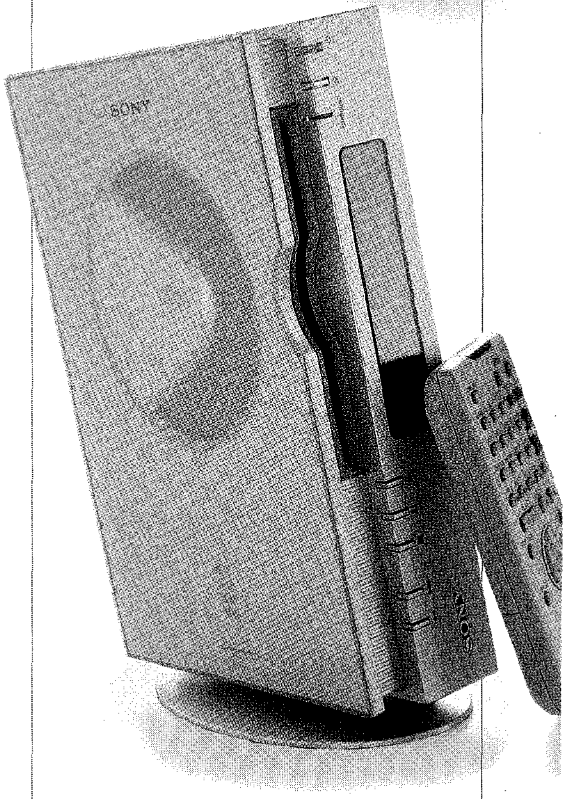
Mom: Your First Love

Make her bragging rights just that much more accessible. Coach's key chain holds two tiny photos, and comes in red, turquoise, black, and mahogany ($28).

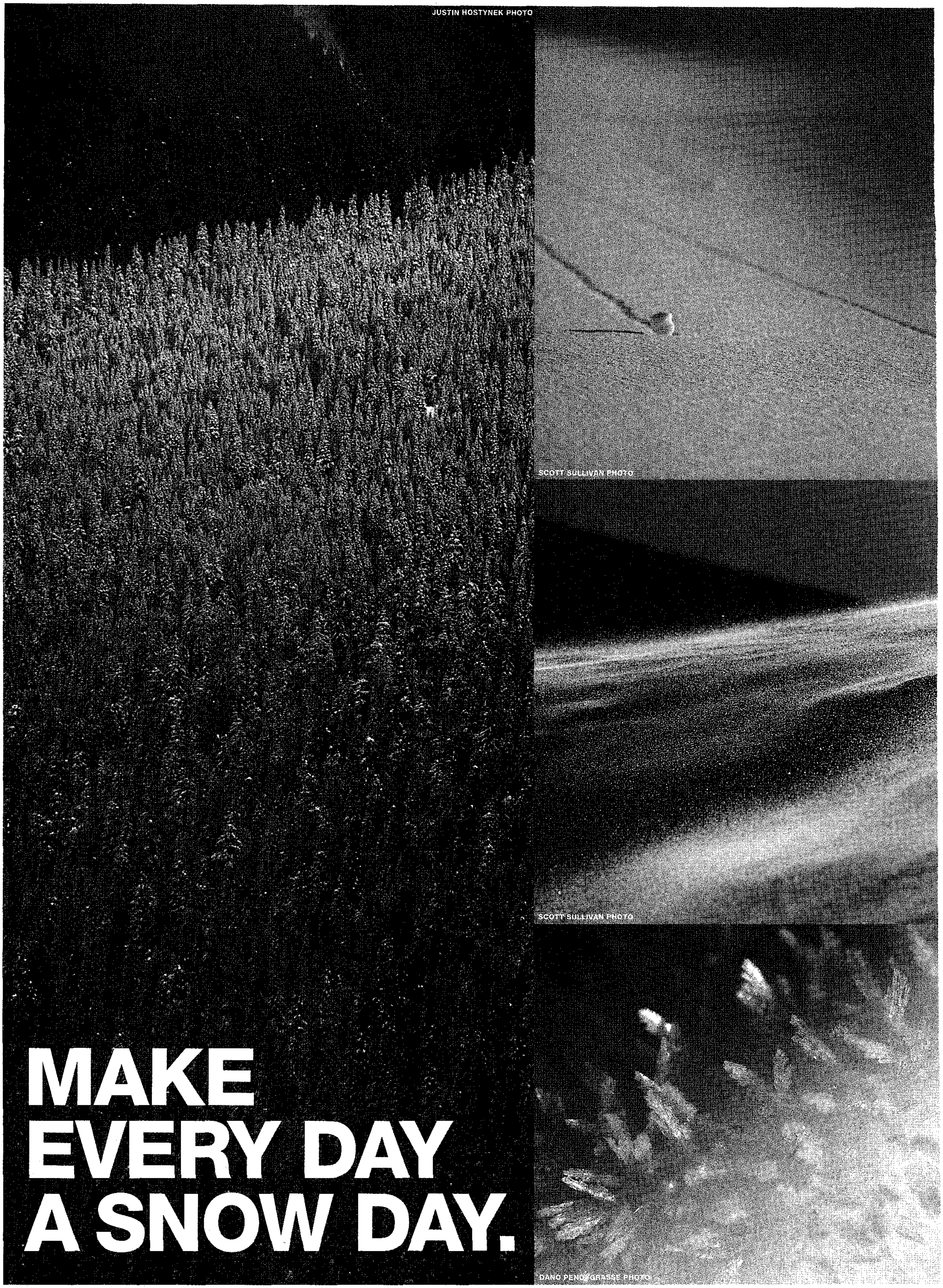
► **COACH**
595 Madison Avenue, at 57th Street
212-754-0041
143 Prince Street
212-473-6925

Party of One The best thing about being single is that you get to treat yourself to whatever you want for V-Day—like Sony's Style3, which makes eating take-out and watching *Bridget Jones* feel so much more stylish. The DVD player can sit vertically or horizontally or be wall-mounted ($300).

SONY STYLE
550 Madison Avenue, at 55th Street
212-833-8800
www.sonystyle.com



YOUR PERSONAL BEST
This year, readers can join *New York*'s experts by voting for the top candidates in the "Best of New York" food categories. Cast your ballot at **newyorkmetro.com** today.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snowboardermag.com

These Buds for You

Stylin', sized-down arrangements from the city's top florists will blow your sweetie away (without draining your bubbly budget).

CAN'T DECIDE WHETHER TO send your honey a Valentine's Day bouquet or take her out to dinner? We've convinced five of the city's top florists to create miniature masterpieces for our readers at a super-special $40 rate (their starting prices are usually $50 to $75). Delivery is extra. Mention this page when ordering.

Belle Fleur's sweet peas come in a fleur-de-lis-embossed glass vase. The romantic, delicate blooms are in shades of white, purple, and pink. 11 E. 22nd St. (212-254-8703).

Floralies fills a chic square vase with robust Dutch tulips in assorted colors and seasonal greens. 122 E. 55th St. (212-755-3990).

Isidora's black-magic roses and green orchids come in a sweet terra-cotta pot. 441 Third Ave., near 30th St. (212-545-7313).

Prudence Designs has parrot tulips, anemones, and roses in a metallic vase that says LOVE, or a Chinese takeout container. Pickup only. 228 W. 18th St. (212-691-1356).

Castle & Pierpont's Hocus Pocus and Forever Yours rose combos come with your choice of burgundy ranunculuses or pale-pink hyancinths and lisianthus. 401 E. 76th St. (212-570-1284). LAUREN DECARLO

Picks of the Week

Vivienne Tam's festive women's clothes are 80 percent off ($43 to $108). 99 Greene St. (212-966-2398); A.E., M.C., V.; Sat. 2-6; through 2/16.

Peter Elliot's cashmeres and tailored items for men, women, and kids are half off ($50 to $500). For locations and hours, call 212-570-2300; A.E., M.C., V.; Mon.-Sat. 10:30-6:30; 2/14-2/28.

Pop Shop's Keith Haring–inspired clothing and knickknacks are up to 60 percent off ($6 to $20). 292 Lafayette St. (212-219-2784); A.E., M.C., V.; Mon.-Sat. noon-7, Sun. noon-6; 2/16-2/26.

Kenneth Cole and **Tower Records** will give you 20 percent off any full-price item if you bring in old shoes or clothing. Through 2/28.

Broadway Panhandler's Le Creuset sale means 35 to 65 percent off the cheery porcelain-coated French cookware ($41.95 to $109.95). 477 Broome St. (212-966-3434); A.E., M.C., V.; Mon.-Fri. 10:30-7, Sat. 11-7, Sun. 11-6; 2/13-2/28.

IN FULL BLOOM: Clockwise from left, arrangements by Floralies, Belle Fleur, Castle & Pierpont, Isidora's, and Prudence Designs.

Safico USA's cashmeres are 80 percent off ($30 to $50). 242 W. 36th St., tenth floor (212-502-4040); A.E., M.C., V.; Tues.-Thurs. 10-6; 2/12-2/14 and 2/19-2/21.

Mason's Tennis Mart is slashing 50 to 70 percent off prices on apparel from top designers ($10 to $80). 56 E. 53rd St. (212-755-5805); A.E., M.C., V.; Mon.-Fri. 9-7, Sat. 10-6, Sun. 11-5; 2/11-2/28.

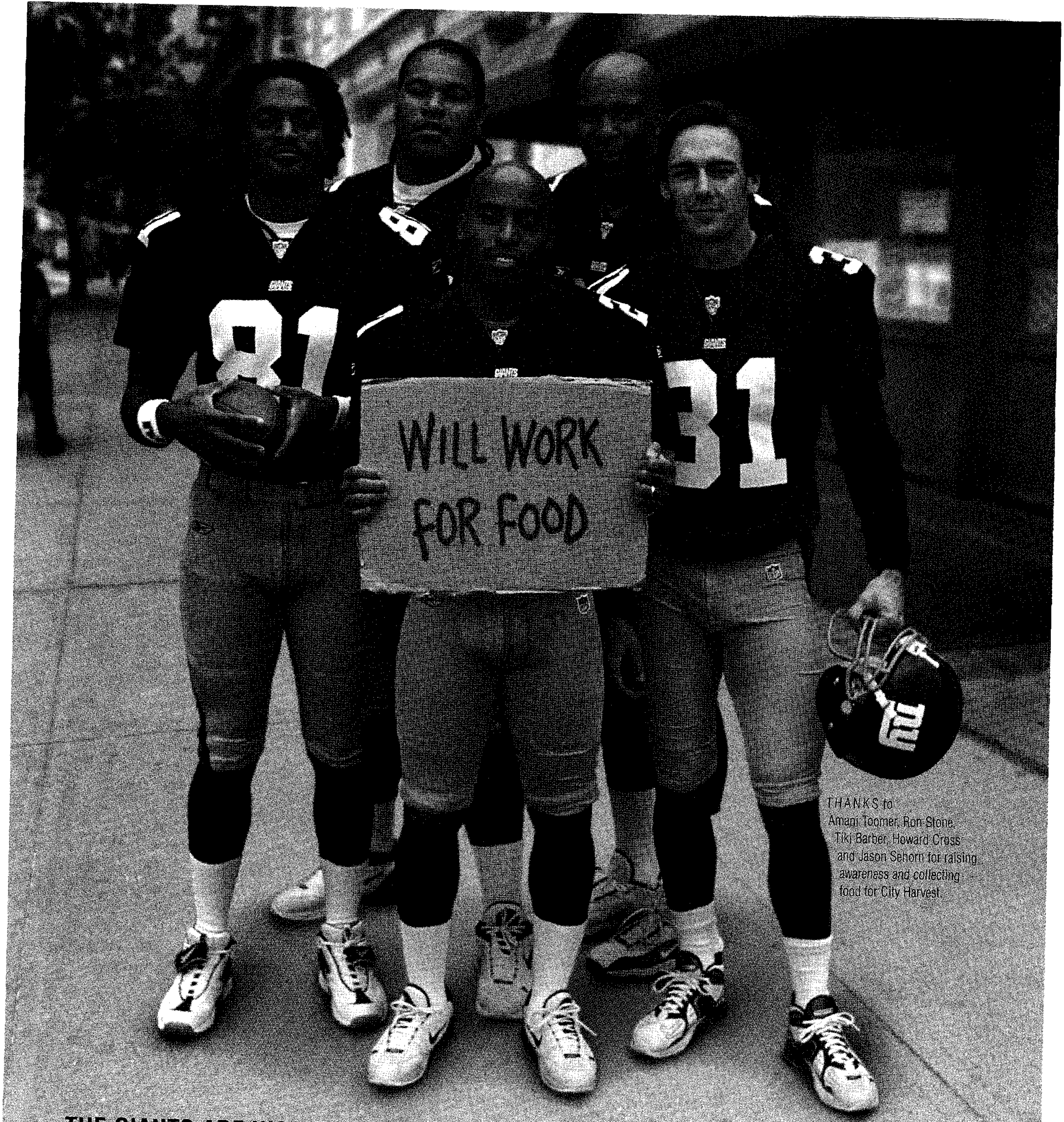
The Gown Company's dresses (bridal and evening) from major bridal designers are 50 to 75 percent off ($800 to $1,500). 312 E. 9th St. (212-979-9000); A.E., M.C., V.; Tues.-Fri. 10-7, Sat., Sun. noon-5 by appointment only; 2/12-2/17.

Eileen Fisher's comfy women's basics are 70 percent off. $19–$65. 395 W. Broadway (212-431-4567); A.E., M.C., V.; Thurs. 11-7, Fri., Sat. 11-8, Sun. noon-6; 2/14-2/17.

YOUR PERSONAL BEST

This year, readers can join *New York*'s experts by voting for the top candidates in the "Best of New York" food categories. Cast your ballot at **newyorkmetro.com** today.

PHOTOGRAPHED BY AIMÉE HERRING.



THANKS to
Amani Toomer, Ron Stone,
Tiki Barber, Howard Cross
and Jason Sehorn for raising
awareness and collecting
food for City Harvest.

THE GIANTS ARE WORKING WITH CITY HARVEST TO FIGHT HUNGER. YOU CAN TOO.

September 11 left thousands of New York City families in need. From day one, City Harvest was there, feeding the heroes at the heart of the recovery. Now we continue to nourish the many families who are suffering. All in addition to the 145,000 New Yorkers we regularly help feed each week. Our mission is simple: We don't let good food go to waste.

CITY HARVEST

Since 1981, City Harvest has been rescuing and distributing good, nutritious food to those who need it. Join us and the Giants to help keep hunger from adding to our city's sorrow. Mail your check payable to City Harvest, Inc., 575 Eighth Avenue, New York, NY 10018. To donate by credit card, **call 1 800 77-HARVEST** or **visit www.cityharvest.org**

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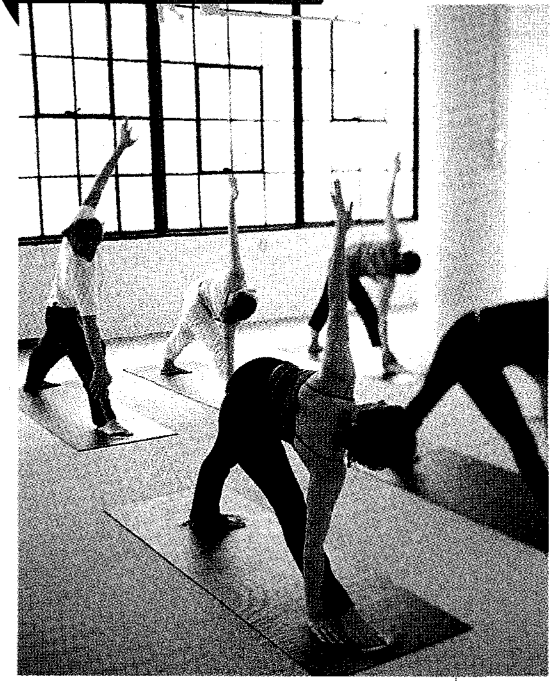
Beauty

BETH LANDMAN KEIL



Stretch: It's a Good Thing

Perhaps it's a case of yin finding yang. Into the Starrett-Lehigh building—home to the aggressive perfectionists at Martha Stewart, the chic staff at Comme des Garçons, and 5,000 other edgy West Chelsea workers—has moved a Zen-inspired center with yoga classes, massage, Pilates, gyrotonics, and a juice bar. Stretch (601 West 26th Street; 212-366-1003), opened two weeks ago by Pilates instructors Michelle Peperone and Jessica Natale, occupies a sixteenth-floor, 5,700-square-foot space, and the yoga studio has two-way mirrors, so that students can be watched performing their *asanas* without being distracted. That is, if they can tear their gaze away from the huge windows looking out at the Hudson.

CLINIQUE
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Cosmeceuticals
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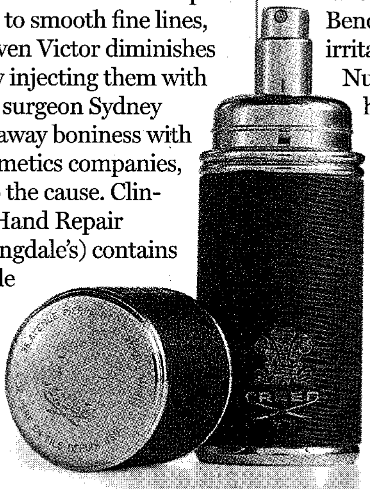
Hand and Body

The Hands of Time

Wisdom has it that you can tell someone's age by looking at his hands. So in a city with a manicurist on every corner—and as many plastic surgeons—it's no surprise hands have become the focus of high-tech anti-aging treatments. Plastic surgeon Stephen Bosniak and dermatologist Fred Brandt laser off spots and use acid peels to smooth fine lines, dermatologist Steven Victor diminishes the size of veins by injecting them with saline, and plastic surgeon Sydney Coleman plumps away boniness with fat injections. Cosmetics companies, too, are rallying to the cause. Clinique's Stop Signs Hand Repair ($15.50 at Bloomingdale's) contains green tea and apple extract to combat discoloration and caffeine to reduce irritation; in the Wellpath spa's new Anti-Aging Hand Formula ($45 for two ounces), avocado oil softens while pigment-inhibitor lightens; N.V. Perricone's Phosphatidyl-E with Tocotrienols Hand and Body Cream ($85 at Henri Bendel) moisturizes and fights irritation, and Estée Lauder's Re-Nutriv Hand Creme ($45 at Saks) has fruit acids for resurfacing. And don't forget the upkeep: Just like on the face, says Bosniak, "use sunscreen on your hands every day."

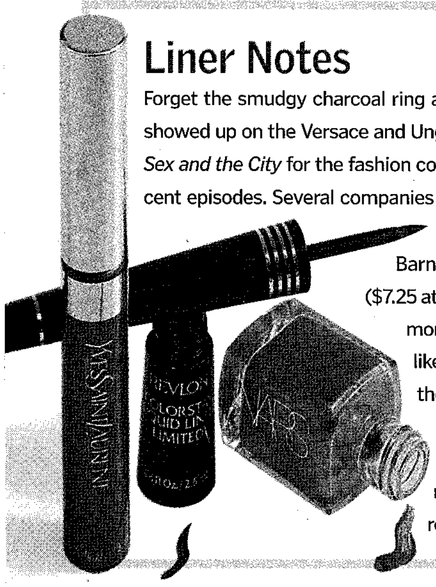


Five Scents

So your clothing budget has been slashed: You can still make an entrance wearing designer . . . perfume. Just as spring fashions are hitting the racks, couturiers are launching a slew of new scents. Oscar de la Renta's Tropical, a lush mix of exotic fruits and florals, will arrive at Bloomingdale's and Macy's on March 21 (3.3 ounces for $45). Vera Wang will release her first perfume at Saks Fifth Avenue this week (1.7 ounces for $60). On April 1, Creed will introduce Spring Fling (pictured); the flask comes wrapped in pink Hermès leather (1.7 ounces for $250, at Bergdorf Goodman). Costume National's first two eaux de parfum, the musky Scent (1.7 ounces for $64) and Scent Intense (3.4 ounces for $120), have just arrived at Barneys, and Givenchy's new wood-tone scent, Hot Couture, has just been released at Sephora (1 ounce for $45). Our fashion suggestion? With these designer creations, it's better not to mix and match.

NINA JUDAR

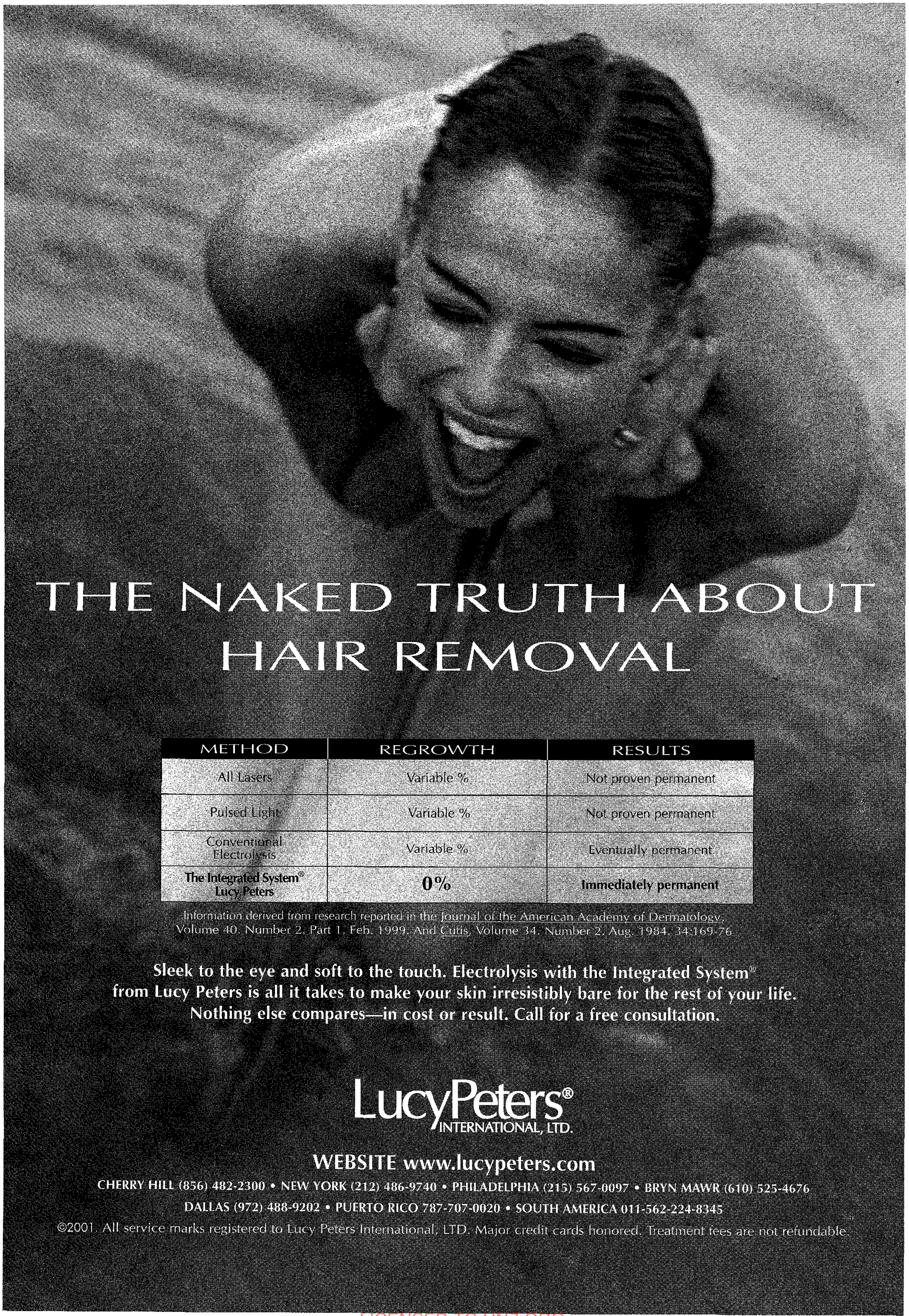
Editor's Pick



Liner Notes

Forget the smudgy charcoal ring around your eyes. Bright, early-eighties-style colored eyeliner showed up on the Versace and Ungaro couture runways last month, and those of us who watch *Sex and the City* for the fashion couldn't help but notice Carrie's striking powder-blue liner in recent episodes. Several companies are hopping on the bandwagon: Nars has new liquid liners in shimmery lilac and blue-violet ($27 at Bergdorf Goodman and Barneys New York), Revlon's latest come in jade and royal blue ($7.25 at Duane Reade), and Tony & Tina's hot pink will be available next month ($18 at Bloomingdale's). Feel like pastels and neons are crossing the line? Try Lola's more subdued (but still colorful) liner in aubergine or navy ($20 at Henri Bendel), or Yves Saint Laurent's in moss, burgundy, chocolate, or steel ($25 at Saks).

PHOTOGRAPHS: CLOCKWISE FROM TOP, JOE SCAFURO (2), FIRSTVIEW.COM, JOE SCAFURO, KENNETH CHEN.



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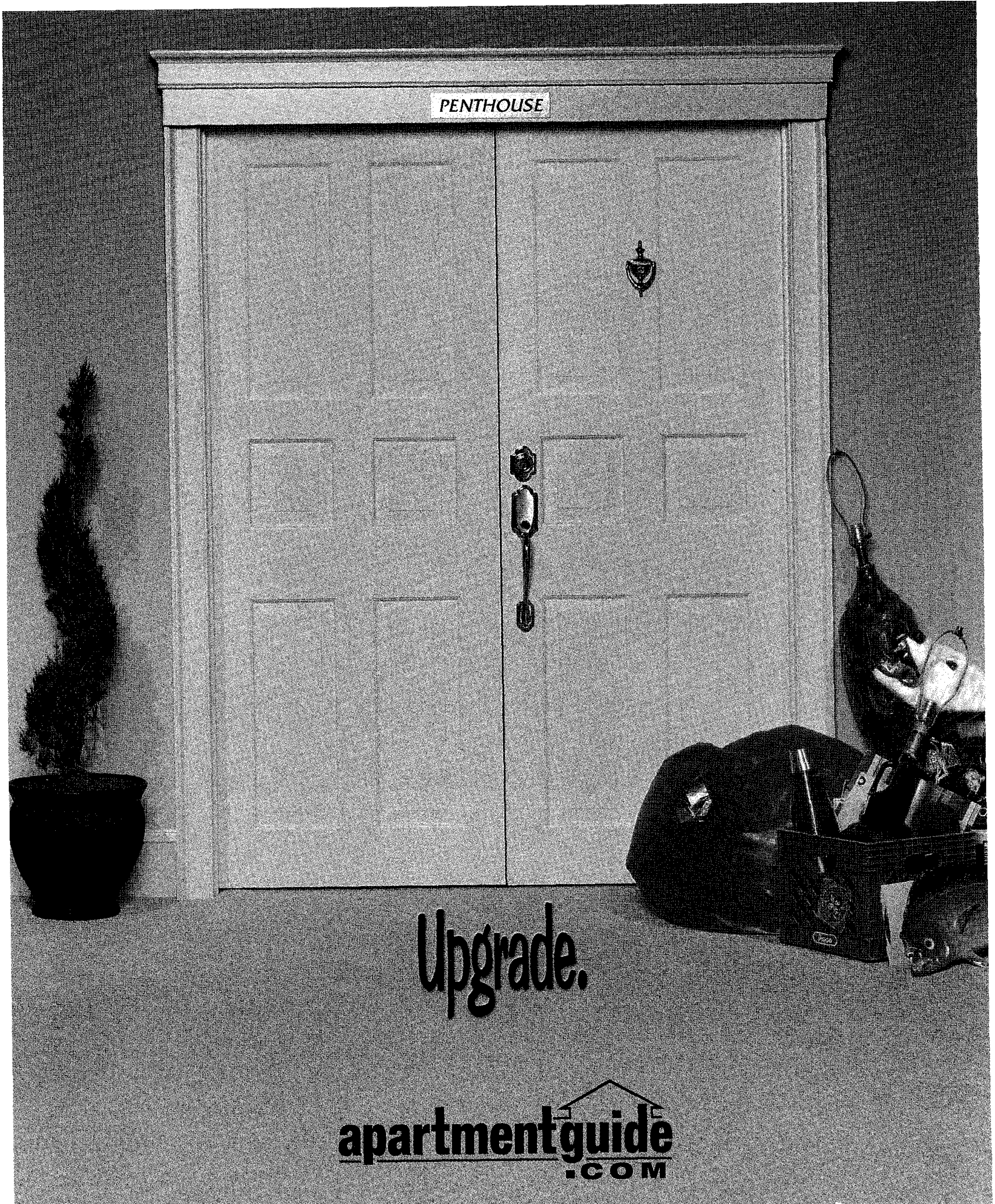
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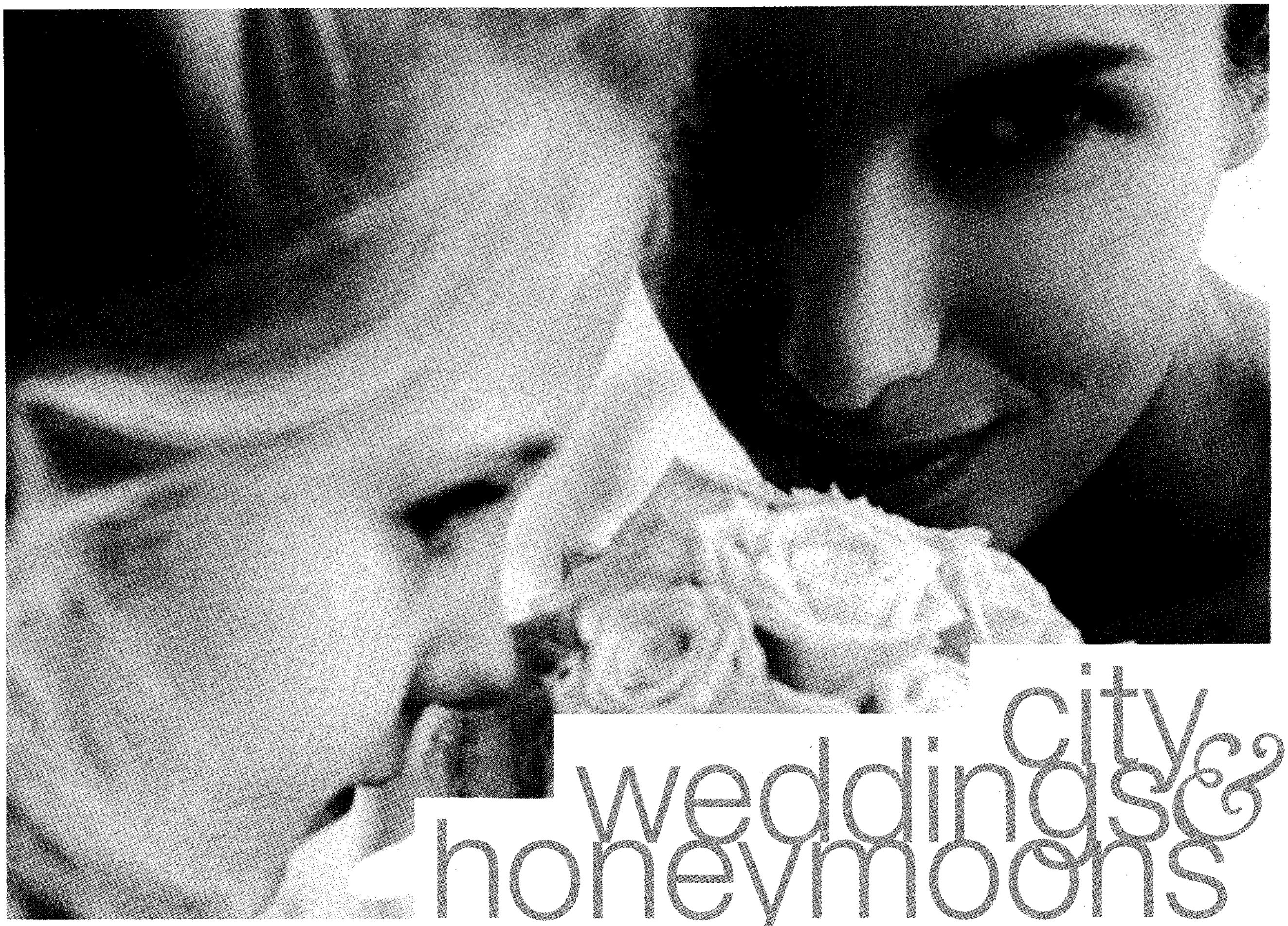

city weddings & honeymoons

TABLE OF CONTENTS

FEATHERING YOUR NEST 1*a*
HOME STYLE 4*a*
A TOKEN OF LOVE 6*a*
DREAM DRESSES 7*a*
BEAUTY GUIDE 8*a*
THE FIRST IMPRESSION 12*a*
MUSIC FOR EVERY MOMENT 14*a*
PICTURE PERFECT MEMORIES 16*a*
DESTINATION WEDDINGS & HONEYMOONS 18*a*
GREAT SPACES 26*a*

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Make Your Dreams Come True Today's weddings and honeymoons are increasingly personalized reflections of the bride and groom. And in New York, the city of infinite possibilities, every aspect of your wedding can be made to order. From dresses to rings, invitations to music selections, photo albums to wedding décor, New York has the experts ready to bring your visions to life. Just turn the page to begin your wedding journey.

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MACY'S

151 W. 34th St., 1-800-44-WEDDING
www.macysweddingchannel.com

"Macy's bridal consultants are completely dedicated to making the registry process as easy as possible, informative, and fun," says Linda Lee, group vice president, Bridal Registry at Macy's. "From the moment the bride and groom come into the store, through the wedding and beyond, Macy's has an unparalleled array of merchandise, programs, and services that make registry enjoyable for the couple and their guests."

"Individualized service is paramount," continues Lee, "Our expert wedding consultants work with couples to ensure that selections fit their lifestyles across a broad range of categories, including crystal, china, cookware, luggage, furniture, linens — even cosmetics and intimate apparel."

REGISTRY PRIMER

Register Ahead

Register six to eight months before your wedding, and even earlier if there is to be a formal engagement party.

Do Your Homework

Since many couples have established their own homes, marriage may mean combining two households. To find your style together, peruse home and bridal magazines for looks you both like. Create a room-by-room checklist of items that you own, will keep, replace, and discard. Start fresh with new bed linens, even if you keep existing bedroom furniture.

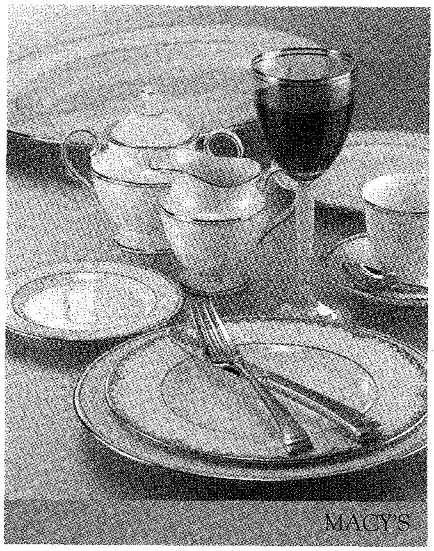
Enjoy Yourselves

Take the time to enjoy registering together. It can be wonderful fun to choose items for your new home. And it's a great attitude to take into the future with you.

Couples and guests can register and shop Macy's Bridal Registry in the store, over the phone, or online. Since Macy's is linked with over 300 Federated Department Stores nationwide, in-person registering is easy.

The Macy's Completion Program provides brides and grooms with a 10 percent discount on unpurchased registry items for 90 days after the wedding. The Linen Trousseau Program offers a special collection of linens guaranteed to be in stock for the duration of your registry, plus a 10 percent discount coupon for your fashion bedding. Register for kitchen and housewares and receive different discount levels based on the number of items in your housewares registry.

> *"Our expert wedding consultants work with couples to ensure that selections fit their lifestyles across a broad range of categories..."*



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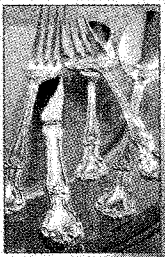

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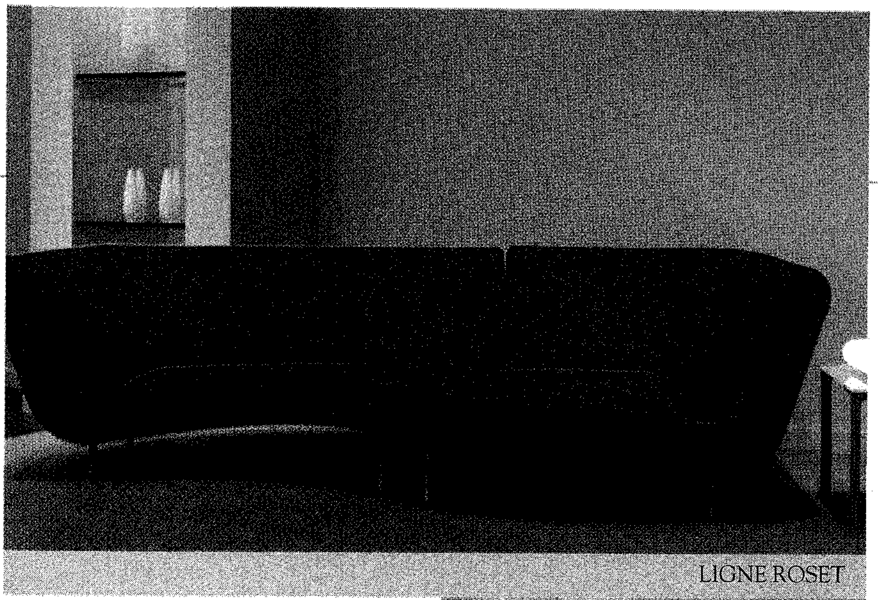
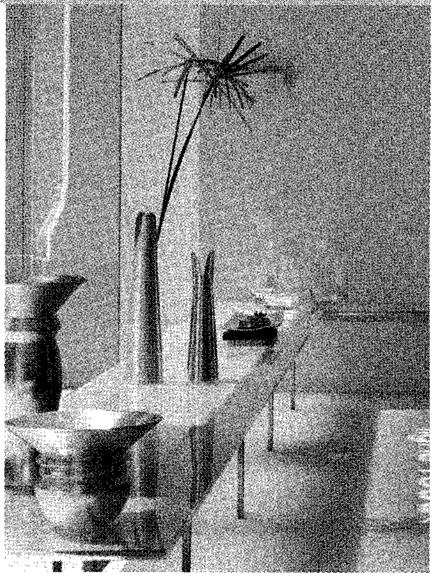

LIGNE ROSET

Today young marrieds want a home that reflects their personal style. They can find this at Ligne Roset, the renowned French manufacturer of contemporary furnishings. Quality, flexibility, and a timeless modernity are the hallmarks of Ligne Roset. The extensive collection includes upholstery, tables, dining chairs, occasional tables, home office/entertainment centers, lighting, accessories, rugs, sofa beds, beds, and systems designed by masters of design Pascal Mourgue, Didier Gomez, and Peter Maly.

Ligne Roset has introduced an inspired collection of interior textiles and linens. The line spans everything from pillow covers to ready-made curtain panels, throws, blankets, and bedding. Fabrics include raw silks, wovens, leathers, wools, cottons, taffetas, and luxurious blends. As in every Ligne Roset design, detailing is thoughtful, elegant, and understated.

An experienced, professional sales staff has been assembled to guide customers and to assist them in visualizing how Ligne Roset can streamline their lifestyles and turn their homes into stylish havens of comfort. Newlyweds won't have to wait months to feel right at home. Ligne Roset's enormous inventory means rapid delivery.



THE STYLISH HOME Here are top tips and trends for the stylish home from Linda Lee, group vice president, Bridal Registry of Macy's.

Classic White Basic white everyday and formal china are classics that work well in any home.

Precious Metals Gold and platinum bands on china and crystal are hot. Feel free to mix and match gold and platinum pieces on the same table.

Retro Meets High-Tech Small kitchen appliances like mixers and toasters are now sleek, stylish countertop accessories that combine 1940s retro with a contemporary high-tech look.

Good Food Fast Newlyweds love to entertain, but don't have endless time to prepare. Fast, easy food preparation accounts for the continued popularity of food processors and the George Foreman grill.

Soothing Neutrals Homes are oases, and the neutral tones of moss greens, muted blues, and soft beiges have the soothing effect people crave.

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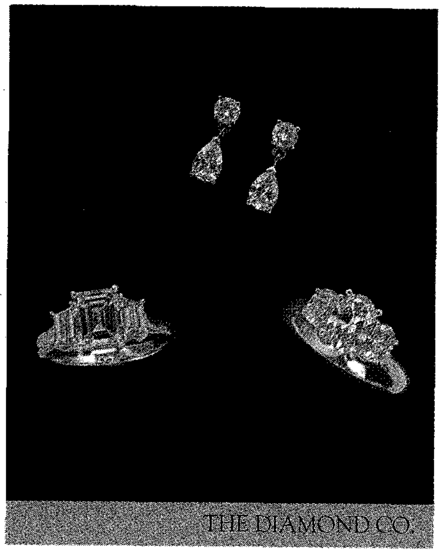
city weddings & honeymoons

A Token of Love

Your engagement ring and wedding bands are tokens of love that will last for generations.

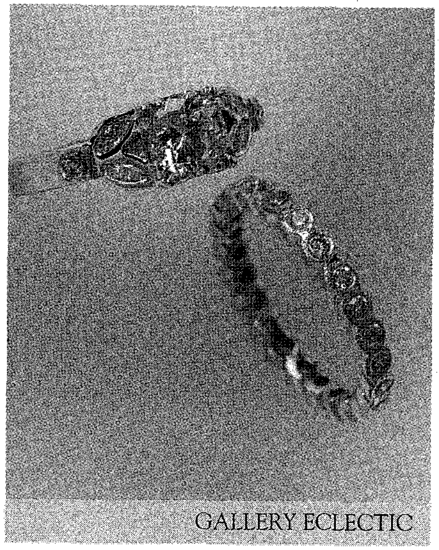
> "Because a diamond engagement ring is a token of love that will last for generations, and a serious investment, it's important for couples to become truly educated about diamonds before purchasing."



THE DIAMOND CO.

62 W. 47th St., Suite 1208; 819-0336 or
1-888-825-1233 preferably by appointment;
www.thediamondco.com

"Because a diamond engagement ring is a token of love that will last for generations, and a serious investment, it's important for couples to become truly educated about diamonds before purchasing," says Adam Levy, vice president of The Diamond Co. "We show couples several diamonds and ensure that they find a stone with the right quality combination of cut, color, clarity, and carat at the best price." Only when the bride and groom have selected the diamond, do they then choose the mounting. Every Diamond Co. bride ends up with a custom-made ring. As a manufacturer, The Diamond Co. offers greater selection, pricing, and quality control. They are also experts on the hottest trends, which currently include both three-stone rings and solitaires.



GALLERY ECLECTIC

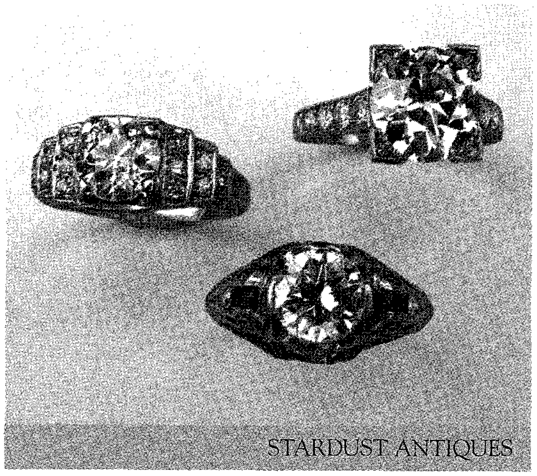
43 Greenwich Ave., 924-4314
27 Main St., Southampton, NY, 631-287-0463

For custom-designed engagement rings and wedding bands that possess a finesse and sophistication unavailable elsewhere, head to Gallery Eclectic. "Our clients look for jewelry that is elegant, artistic, and timeless," remarks owner/designer Catherine Angiel. The new "Harmony" line achieves these qualities by combining contemporary panache with 1930s elegance. Seven diamonds adorn the "Harmony" engagement ring. A round diamond set into a square antique-style fishtail setting is flanked by two marquise diamonds, which are flanked by two smaller, round brilliant-cut stones. The eternal wedding band features round, bezel set, brilliant-cut diamonds. Both are available in 14K or 18K gold and platinum.

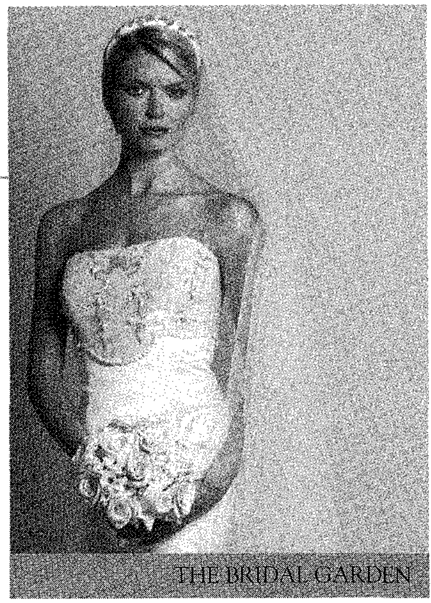
STARDUST ANTIQUES

38 Gramercy Park on 21st Street, 677-2590;
www.stardustantiques.com

Ken and Esther Gold, owners of Stardust Antiques, have imbued their store with a special ambience of romance. "We were engaged on Valentine's Day and have really tried to keep that profound sense of magic and romance that newly engaged couples feel, in the store," explains Ken. "Our specialty is antique platinum and diamond engagement rings and wedding bands. There is a uniquely romantic aspect to the turn-of-the-century and Art Deco-platinum rings we sell." Rings with sapphire and diamond combinations, and round diamonds featured in a square setting are very popular. Stardust Antiques also sells pearl earrings, necklaces, bracelets, and unique cuff links.



BRIDE 2 CHOOSE



THE BRIDAL GARDEN

Gown: Ulla Maija; Photo: Rick Bard

Dream Dresses

Go down the aisle in style in dresses from Bride 2 Choose and The Bridal Garden.

BRIDE 2 CHOOSE

262 W. 38th St., Suite 1701, 764-3040;
www.Bride2Choose.com

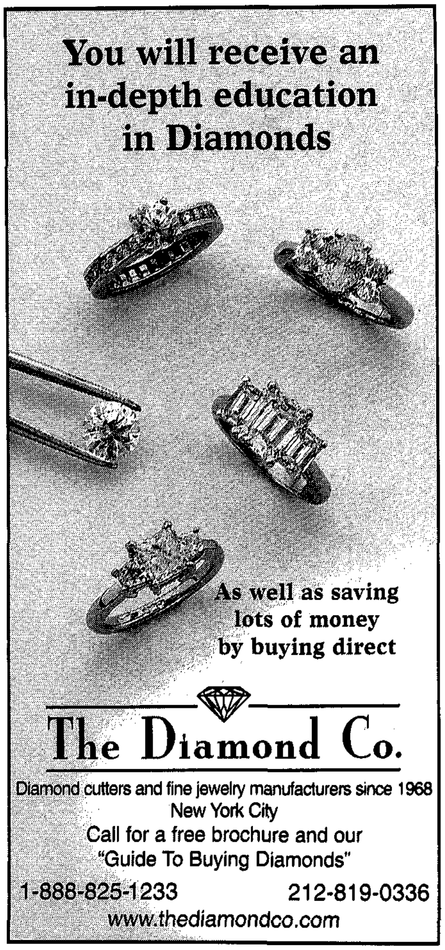
For an intimate, one-on-one shopping experience, don't miss Bride 2 Choose. Tucked away in a penthouse atelier, Bride 2 Choose owner Bernadette Pleasant has created a one-of-a kind bridal atelier comfortably appointed with plush sofas and large antique mirrors. The Bride 2 Choose selection includes wedding fashions by such well-known designers as L'Ezu Atelier and St. Pucchi, as well as labels available exclusively here in New York from Rahmanian, Cristina Arzuaga, and Avine Perucci. "We also custom-design gowns that feature rich fabrics, a flattering silhouette, and superb craftsmanship," reports Bernadette. Headpieces, veils, shoes, gloves, handbags, and flower-girl dresses are all available.

THE BRIDAL GARDEN

122 E. 29th St., 252-0661

The Bridal Garden makes it easy for New York brides to be both stylish and charitable. Purchase a donated couture or a designer wedding gown from such noted designers as Ulla Maija, Vera Wang, Amsale, Manale, and Wearkstatt for a fraction of the original price. Most of the dresses have never been worn. All proceeds go to Sheltering Arms Children's Service, which has been helping disadvantaged children since 1823. Donate a wedding gown to The Bridal Garden and receive a tax deduction for your good deed. Call for an appointment.

> *Many of today's bridal salons will custom-design gowns in a style that suits your shape and personality. Headpieces, veils, tiaras, shoes, gloves, and handbags are all customizable accessories.*



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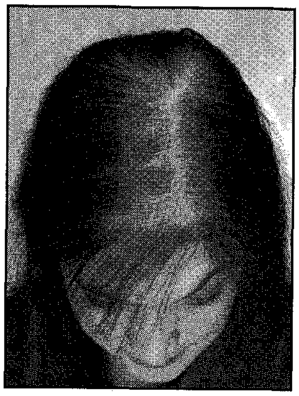

No one has to know you were a woman with thinning hair.

Our patented Volumization™ processing adds hair just where you need it, not where you don't. The augmentation results in a seamless transition from your own hair to your new hair. So no one will ever know it's anything but you. Do as so many discerning New York women have done and actualize the beautiful you. Begin by calling for a discreet, no-obligation consultation with one of our hair professionals.

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city weddings & honeymoons

Beauty Guide

For glorious hair, radiant skin, and overall well-being for your wedding and honeymoon, consult these top New York beauty and wellness experts.

COMPLETELY BARE

764 Madison Ave. Suite 3R, 717-9300;
12 Chase Road, Scarsdale, NY,
914-713-0200; www.completelybare.com

For a glow that will last from your wedding day through your honeymoon, head over to completely bare for state-of-the-art skin-care treatments that correct facial imperfections, make you look years younger, and don't involve any down time. The Epifacial™ uses the newest in intense pulsed-light technology to correct fine lines, broken capillaries, sun damage, and age spots. It increases collagen naturally and evens out skin tone. Or concentrate on eliminating just one imperfection with the Epi-polish, a miraculous 15-minute facial treatment that also uses intense pulsed light technology. Polish and illuminate your face and neck with the Enhanced Micro-Dermabrasion System. This superficial skin polishing exfoliates the skin and neck using micro-crystals, minimizing age spots, acne scars, and fine lines around the eyes and lips.

Photo: Sarah Merians Photography & Company

INTERNATIONAL HAIR

48 E. 43rd St., 2nd floor, 883-6620;
2132 Central Park Ave., Yonkers, NY,
914-793-0300; 2701 Summer St.,
Stamford, CT, 203-325-0144;
www.internationalhairsalon.com

Walk down the aisle with hair that will make you feel as beautiful as it looks — courtesy of the pros at International Hair Salon. Dedicated to helping women with fine or damaged hair, International Hair Salon is renowned for groundbreaking techniques all delivered in uniquely private and intimate-salon surroundings. Mr. Carmine and Angelo David have created innovative methods for adding hair, therapies for volumizing, professional hair-lengthening procedures, and scalp treatments. The new and exciting Laser Hair Therapy was specifically created for

> *"When it comes to hair replacement, today's quality replacement procedures give a bride more than just extra hair — they offer her a style and a look that makes a statement on one of the most important days in her life."*

Photo: Gruber Photographers

clients with thinning hair. "These successful procedures have helped thousands of women who have experienced the emotions of thinning hair or hair loss," explains Angelo David. The salon's expert stylists are at your service to help you select a special cut or color to create that fantastic new look for your wedding celebration.

LEMETRIC HAIR CENTER FOR WOMEN

124 E. 40th St., Suite 601,
986-5620 or 1-800-217-9052;
www.lemetric.com

LeMetric Hair Center for Women can give brides the fuller-looking head of hair they always dreamed of for the wedding day and beyond. With a special focus on women who have lost their hair or who have thinning hair, "LeMetric makes the bride look and feel extra special and beautiful. We give the bride more than just hair — we give her the style and a look that makes a statement on one of the most important days in her life," says client/founder Elline Surianello. LeMetric also does bridal makeup. Complimentary consultations and special rates through February 28.

LIA SCHORR DAY SPA

686 Lexington Ave., 4th floor, 486-9670 or
1-800-782-7212; www.liaschorr.com

For the ultimate in pampering, brides and grooms will want to take advantage of extraordinary treatments available at Lia Schorr Day Spa. For radiant skin, Lia Schorr offers seven wonderful facials (Deep Pore Cleansing now $75, six sessions for $400). Smooth, sexy skin all over is possible with Laser Hair Removal (Bikini Line Treatment now $75, six sessions for $425). For deep cleansing that leaves your skin shimmering, smooth, and even-toned, book a Crystal Peel Treatment (now $165, usually $200). Lia's Half Day of Beauty includes a European Facial, paraffin manicure, sugar pedicure, Hot Stone Treatment, and a full-body

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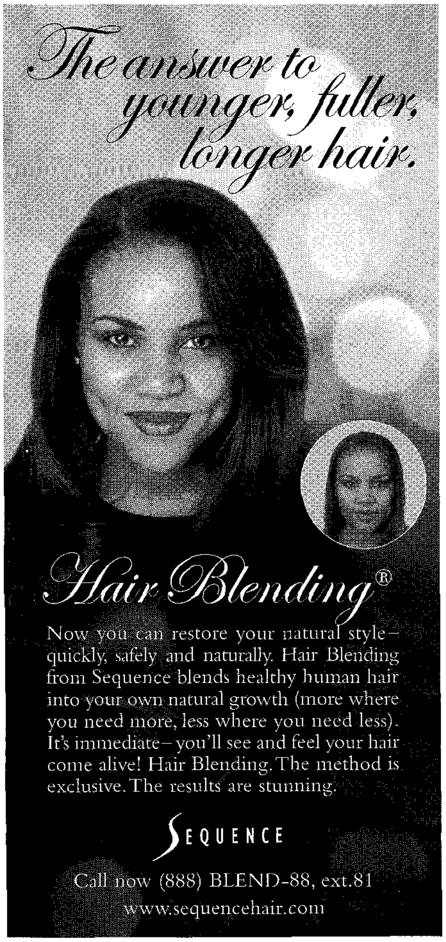
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www.sequencehair.com

... beautiful, radiant skin and overall health comes from the inside out ...

massage (now $185, usually $303). Special rates through February 28.

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1-888-BLEND-88;
www.sequencehair.com

Brides will love how they look once they have experienced Hair Blending®, the natural solution to fine and thinning hair available at Sequence. Developed by Sequence owner and president, Dino Dondiego, Hair Blending blends pure human hair into your existing growth to restore natural hair volume. By blending hair one strand at a time, the new hair is evenly distributed throughout the scalp where it is most needed. The result: beautiful, natural, and manageable hair. The Sequence staff provides individual, customized treatment in a private, upscale environment. Call to schedule a complimentary private consultation and demonstration.

SKYLER MADISON WELLNESS CENTER

515 Madison Ave., 832-0707; 1 Kalisa
Way, off Route 17N, Paramus, NJ;
201-967-0202; www.skylermadison.com

If weight loss is one of your wedding day goals, Skyler Madison Wellness Center offers a comprehensive mind-body approach designed to help you look and feel better on your big day and beyond. The Skyler Madison team will develop a personalized program that combines an eating plan, hypnotherapy, one-on-one success coaching, and sessions with a mind-body healer to help you achieve the desired weight loss safely and permanently. Similar approaches can be applied to developing self esteem, exercise

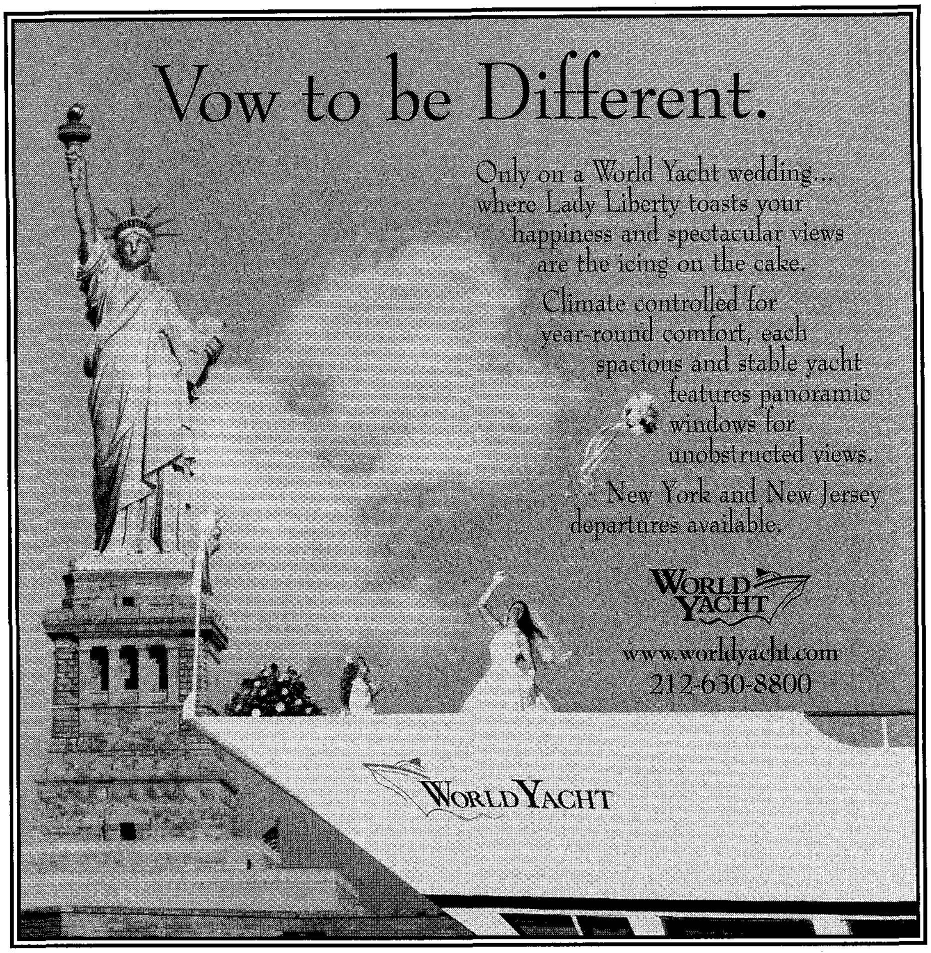
Photo: Fred Marcus Photography & Videography

motivation, smoking cessation, sleep issues, and stress. *New York* Magazine readers receive a 10 percent discount through March 31.

SUSAN CIMINELLI DAY SPA

The Penthouse at Bergdorf Goodman,
754 Fifth Ave., 872-2650;
34 Pantigo Road, Route 27, East Hampton,
NY, 631-267-6300;
www.susanciminelli.com

Believing that beautiful, radiant, skin, and overall health comes from the inside out, the Susan Ciminelli Day Spa specializes in treatments, products, and one-on-counseling to bring balance and harmony to the mind, the body, and the spirit. If weight loss is part of your wedding plans, Susan may recommend nutritional counseling in combination with Lymphatic Drainage Massage and a Seaweed Wrap. For glorious skin and total relaxation before the big day, make an appointment for the five-hour Bridal Package, which includes a mineral salt scrub, aromatherapy facial, seaweed body wrap, reflexology, Swedish body massage, manicure, and pedicure.



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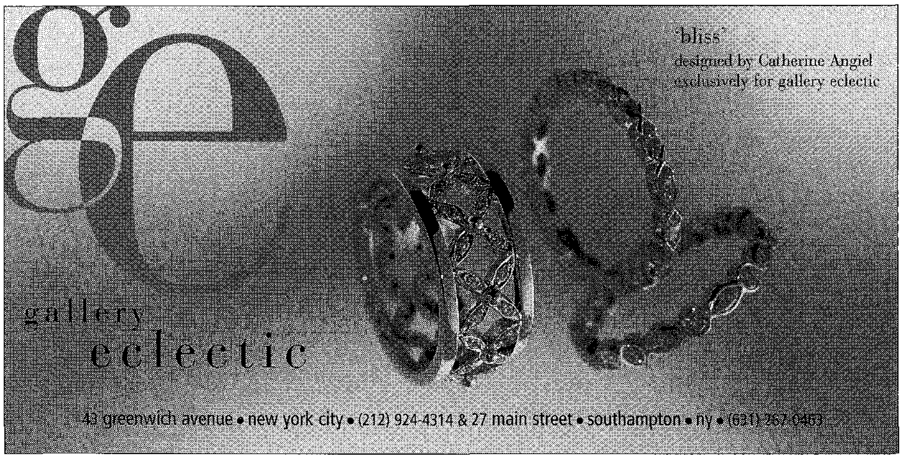

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are you having
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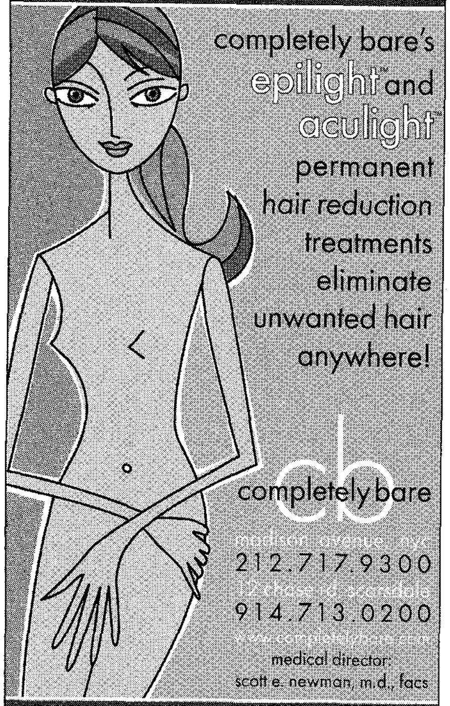

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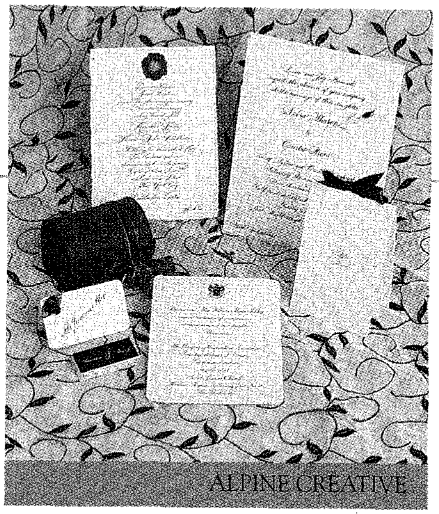


ALPINE CREATIVE

The First Impression

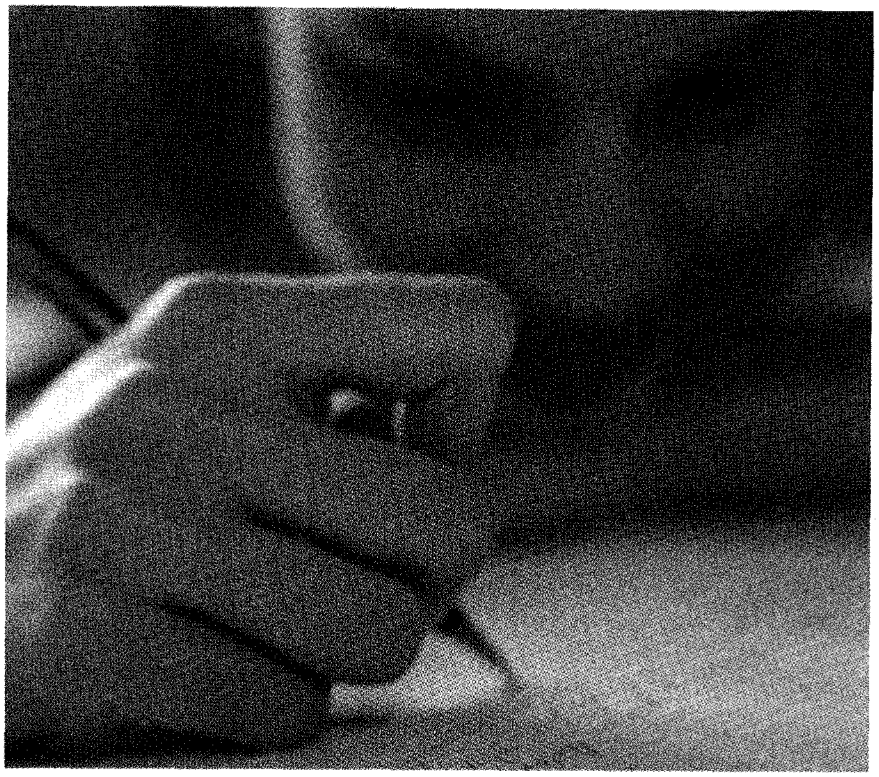
The invitation is the first impression of the party to follow.

ALPINE CREATIVE

159 W. 25th St., 989-4198 or
1-800-289-6507; www.alpineinvite.com

Since couples want their weddings and invitations to reflect their unique personalities, creativity is key when selecting the right company to design your invitation. The visionaries at Alpine Creative will announce the tone and spirit of your wedding like no one else can.

"The invitation is the first impression of your wedding. At Alpine, we will creatively capture the essence of the celebration you are about to hold. While some couples prefer the simplicity of the traditional invitation, our artists can also use their imaginations to bring the bride and groom's romantic vision to life," explains Laura Leigh, president. "Exciting design elements include beautiful wraps, hand-torn or gold-deckled edges, dried flowers, hand painting, hand calligraphy, and hand-dyed silk ribbons. Scroll invitations are preferred by brides who want a Victorian feel." Visit the stunning Chelsea showroom for inspiration.



SOMETHING DIFFERENT

Non-traditional weddings are gaining ground. Theme weddings — including masquerade balls, color themes, sport themes, and renaissance themes — really get guests involved in the event. Cocktail-style wedding receptions that allow guests to mingle and sit where they like are a popular alternative to formal sit-down events.

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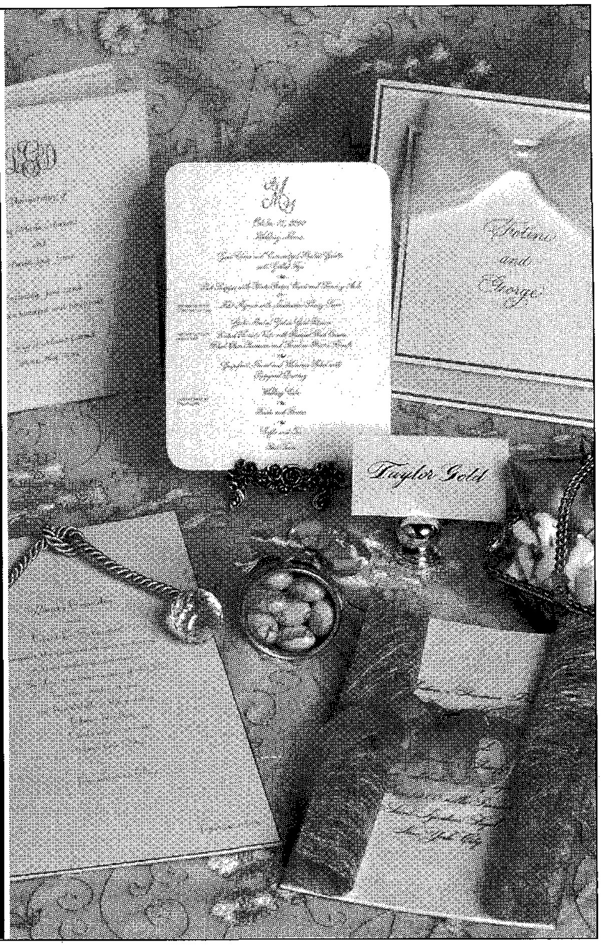

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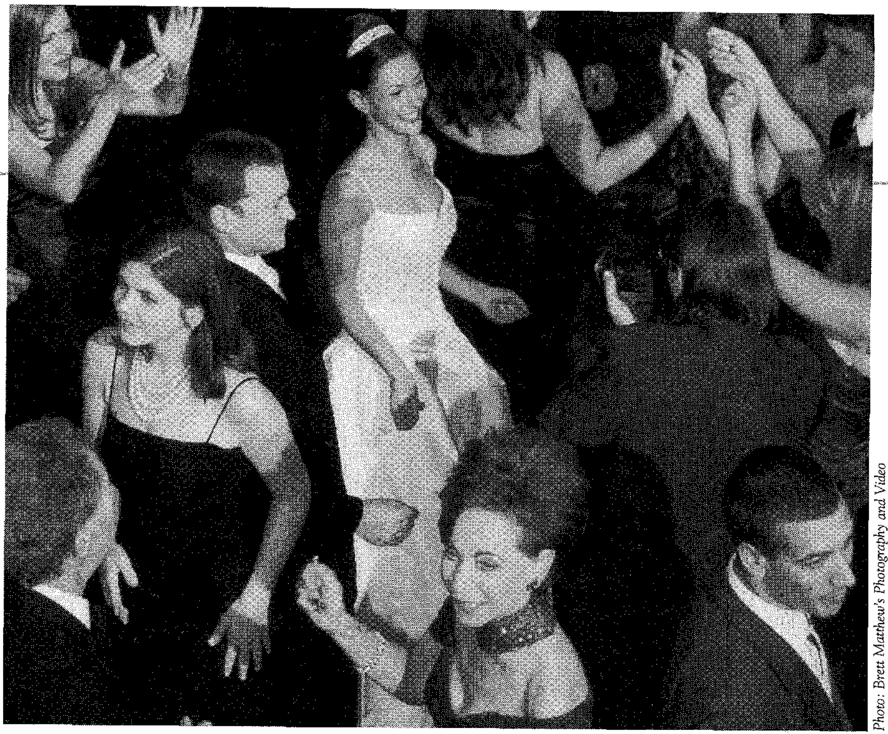


Photo: Brett Matthew's Photography and Video

> "We keep the party moving and the dance floor full."

Music for Every Moment

From the first toast to the last dance, music makes the party.

HAL PRINCE MUSIC

354-4100; www.halprince.com

"Music makes a party and there's no rehearsal for your wedding day. Every aspect of your event must go perfectly. That's why so many brides and grooms turn to Hal Prince Music for the most versatile and accomplished entertainment," explains owner Jill Prince, who now manages the firm that her father, orchestra leader Hal Prince, started 40 years ago.

Hal Prince Music ensembles include professional studio musicians who have recorded and performed with Gloria Estefan, Ricky Martin, Tony Bennett, Stevie Wonder, Roger Daltry, Billy Joel, and Chuck Berry. Music and entertainment professionals often turn to Hal Prince Music for their own weddings. The musical director of *Rent* told Jill that the Hal Prince band was "top flight and full of rock-solid musicians."

Jill Prince meets individually with couples to assess the kind of party they want and to suggest the right band, orchestra, classical ensemble, jazz group, or DJ. Hal Prince musicians can play every genre including Motown, swing, R&B, Latin, classic disco, classic rock, and contemporary.

HARBOR LIGHTS MUSIC

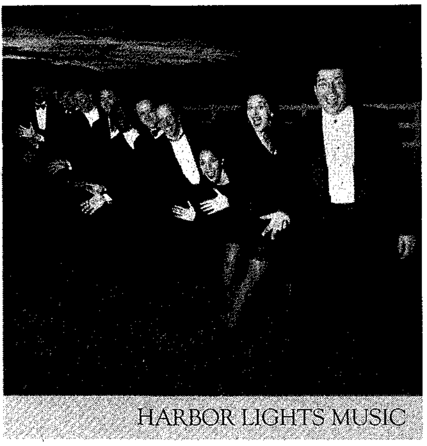
914-479-0077 or 1-800-870-1431; www.harborlightsmusic.com

"Because music sets the tone and atmosphere for every wedding, selecting the right music is a crucial decision for brides and grooms," states Bernie Leiner, owner of Harbor Lights Music, a full-service entertainment company that has specialized in high-energy, elegant musical presentations for 20 years. "What differentiates our company is the caliber of our musicians who have worked with top talent including Celine Dion, Billy Joel, Frank Sinatra, Taylor Dayne, the Rolling Stones, and on the Broadway stage. Our prestigious clients include Clive Davis, Stanley Jaffe, and Ron Silver."

Harbor Lights can provide everything from an eight-piece band to a 26-piece orchestra complete with strings and a Sinatra-style

HAL PRINCE MUSIC

KEN GROSS ORCHESTRAS



HARBOR LIGHTS MUSIC

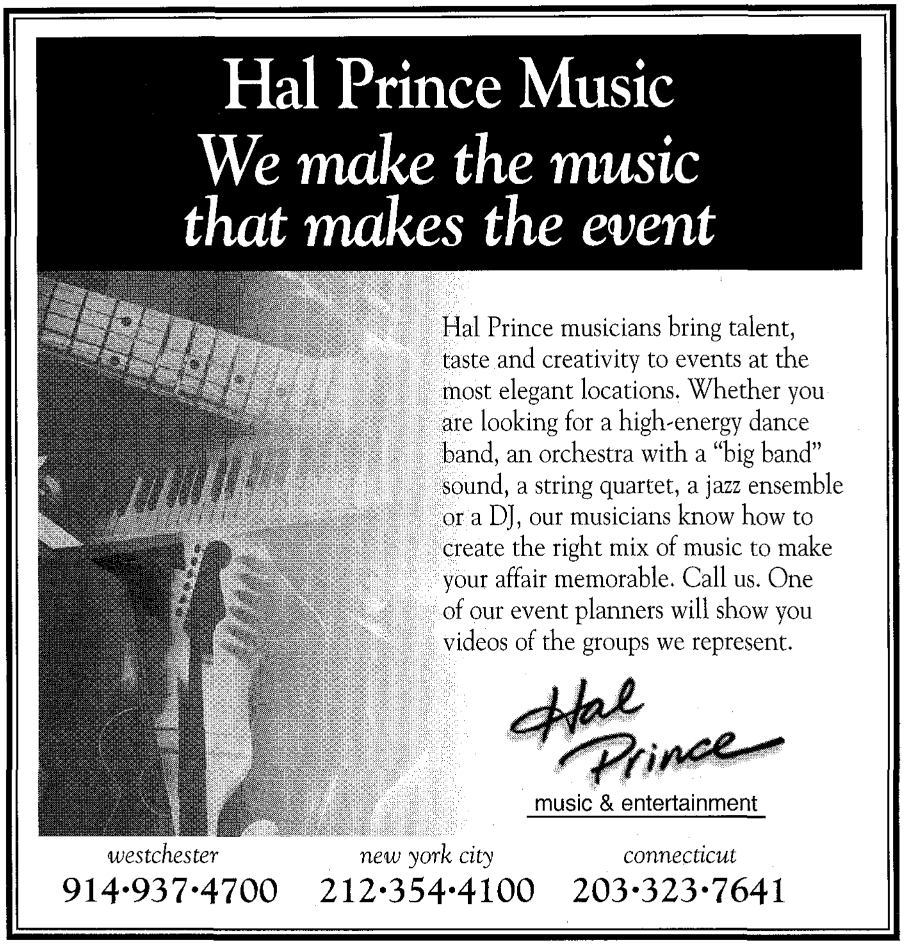
vocalist. Their talented musicians can play every musical genre from swing to contemporary, and everything in between including Motown, '70s and '80s dance music. Classical ensembles, specialty bands, and DJ services are also available. Call for an appointment in the Manhattan showroom.

KEN GROSS ORCHESTRAS

1-800-688-4480

When Ken Gross Orchestras play at weddings, the fun and dancing never stop. From the first toast to the last dance, the musicians and vocalists are dedicated to making sure your wedding guests won't want to sit. "Music must express the spirit of your day," explains Ken. "We keep the party moving and the dance floor full."

Customization, musicianship, versatility, and elegance best describe Ken Gross Orchestras. Ken is personally involved with every couple and ensures that the playlist reflects their wishes. A Julliard grad, Ken only hires the finest musicians who are also excellent vocalists. A typical eight-piece Ken Gross Orchestra is comprised of a female vocalist and seven musicians, five of whom are also lead singers. They can masterfully perform a wide variety of musical styles and periods including big band, swing, Top 40, disco, R&B, Motown, standards, Broadway, classical, jazz, and all ethnic styles. Special requests are easily handled.



Hal Prince Music

We make the music that makes the event

Hal Prince musicians bring talent, taste and creativity to events at the most elegant locations. Whether you are looking for a high-energy dance band, an orchestra with a "big band" sound, a string quartet, a jazz ensemble or a DJ, our musicians know how to create the right mix of music to make your affair memorable. Call us. One of our event planners will show you videos of the groups we represent.

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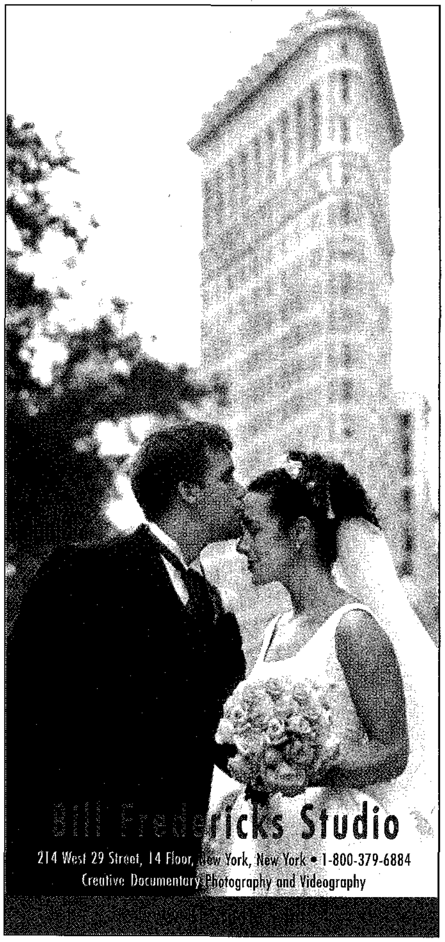

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city weddings & honeymoons

> "Whether your taste is elegant portraiture or black-and-white photojournalism, it's our goal to provide the finest service and artistic representation of one of the most important days of your life."

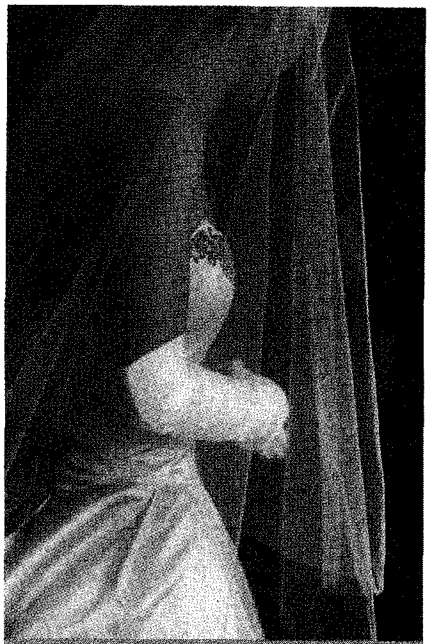
Picture-Perfect Memories to Last a Lifetime

These professional photography studios each offer a thoroughly unique approach to capturing the wonder and magic of your wedding celebration.

FRED MARCUS PHOTOGRAPHY & VIDEOGRAPHY

245 W. 72nd St., 873-5588;
www.fredmarcus.com

"To truly reflect the magic and emotion of the day, our wedding albums combine both black-and-white photojournalism with traditional color photography," states Andy Marcus, president of Fred Marcus Photography & Videography. Recommended by both the prestigious Pierre and The Plaza hotels, Fred Marcus Photography & Videography continues to innovate, even after over 60 years in the business. Brides and grooms now receive photo magazines in addition to proofs, if desired. Couples, families, and friends can now order photos online and e-mail wedding images to one another. Videos in the VHS or DVD formats are also available.

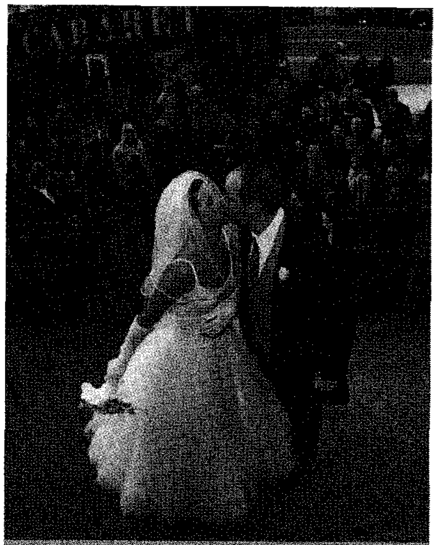


FRED MARCUS PHOTOGRAPHY & VIDEOGRAPHY

SARAH MERIANS PHOTOGRAPHY & COMPANY

104 Fifth Ave., 4th floor, 633-0502;
www.sarahmerians.com

"Whether your taste is elegant portraiture or black-and-white photojournalism, it's our goal to provide the finest service and artistic representation of one of the most important days of your life," declares Sarah Merians of Sarah Merians Photography & Company. It's passion and dedication that have made Sarah Merians Photography & Company one of the most sought after photography studios in the tri-state area. The artistic vision continues with a wide assortment of photo-album styles ranging from the most traditional to those that resemble the finest, high quality coffee-table books to showcase your memories. Password-protected photos may be viewed and purchased online after the wedding.



SARAH MERIANS PHOTOGRAPHY & COMPANY

GRUBER PHOTOGRAPHERS

315 W. 57th St., 262-9777 or 1-800-459-6575; www.gruberphotographers.com

Wedding albums from Gruber Photographers have a signature style that looks as if the bride and groom hired their best friend to do the photography. And that's exactly what Terry deRoy Gruber, owner of Gruber Photographers, used to do. "I would take photos at friends' weddings and present them in albums as gifts. My friends loved the albums so much that they convinced me to go into the business," explains Terry. Twenty-one years later, Gruber Photographers will tell the story of your wedding day with intimacy, warmth, and humor. Brides, grooms, and their guests may now view and purchase password-protected wedding shots online within three weeks after the wedding.

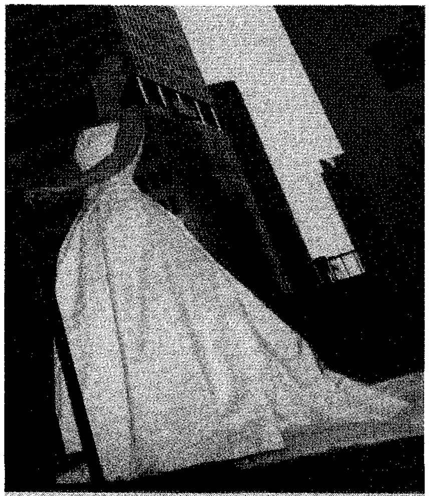
BRETT MATTHEW'S PHOTOGRAPHY AND VIDEO

8 W. 19th St., 337-0111; 86 Mineola Ave., Roslyn Heights, NY, 516-621-4242;
www.brettmatthews.com

"Our photographers shoot each wedding with the album in mind," explains Sheri LaMagna of Brett Matthew's Photography

GRUBER PHOTOGRAPHERS

and Video. “We approach each wedding couple with special care and creativity.” To maximize the moments and emotions of each wedding, different formats and films are employed. Medium format photography is perfect for group shots and portraits while 35-mm photography is best for the more spontaneous moments. Brides and grooms may opt for color, black-and-white, and even infrared film for a truly dramatic effect. Sheri takes the time to find out what brides and grooms really want. Before the wedding album is bound, the bride and groom have another opportunity to view their photo selections.



BRETT MATTHEW'S
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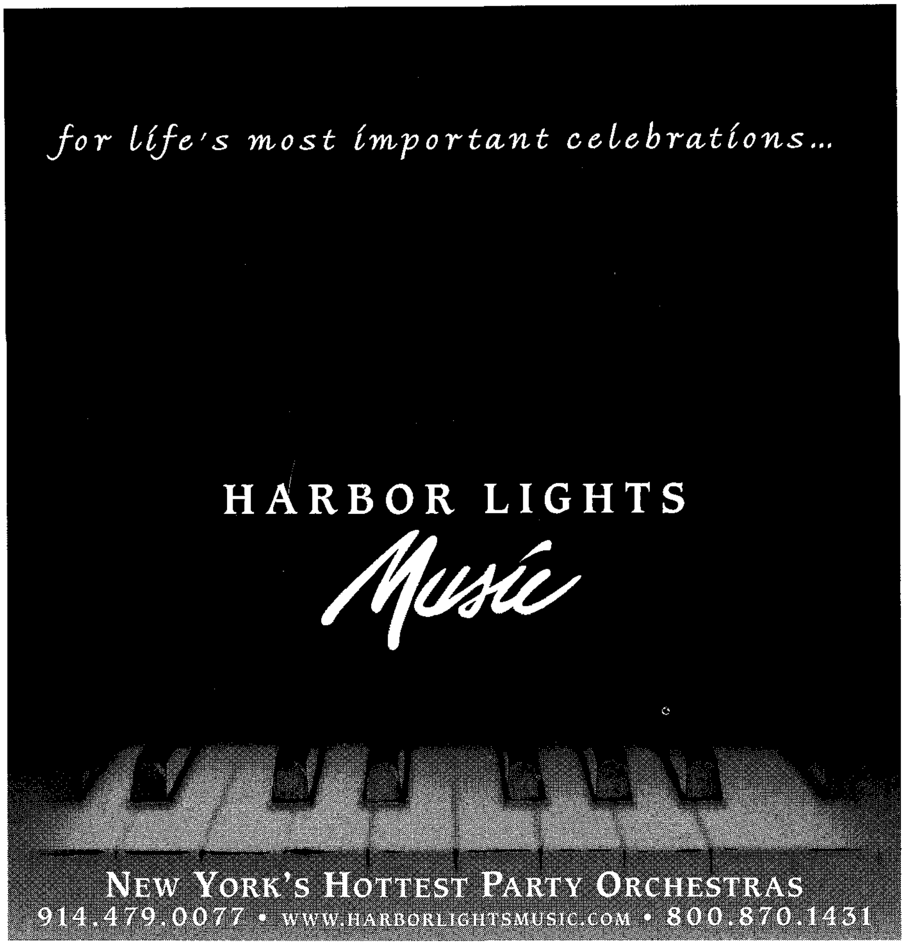

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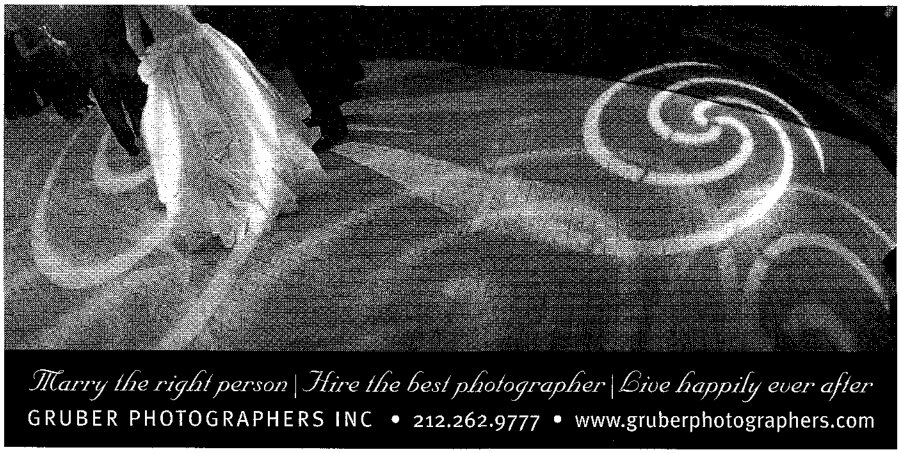

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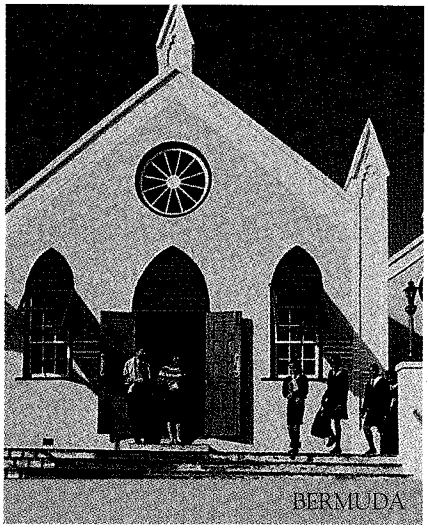
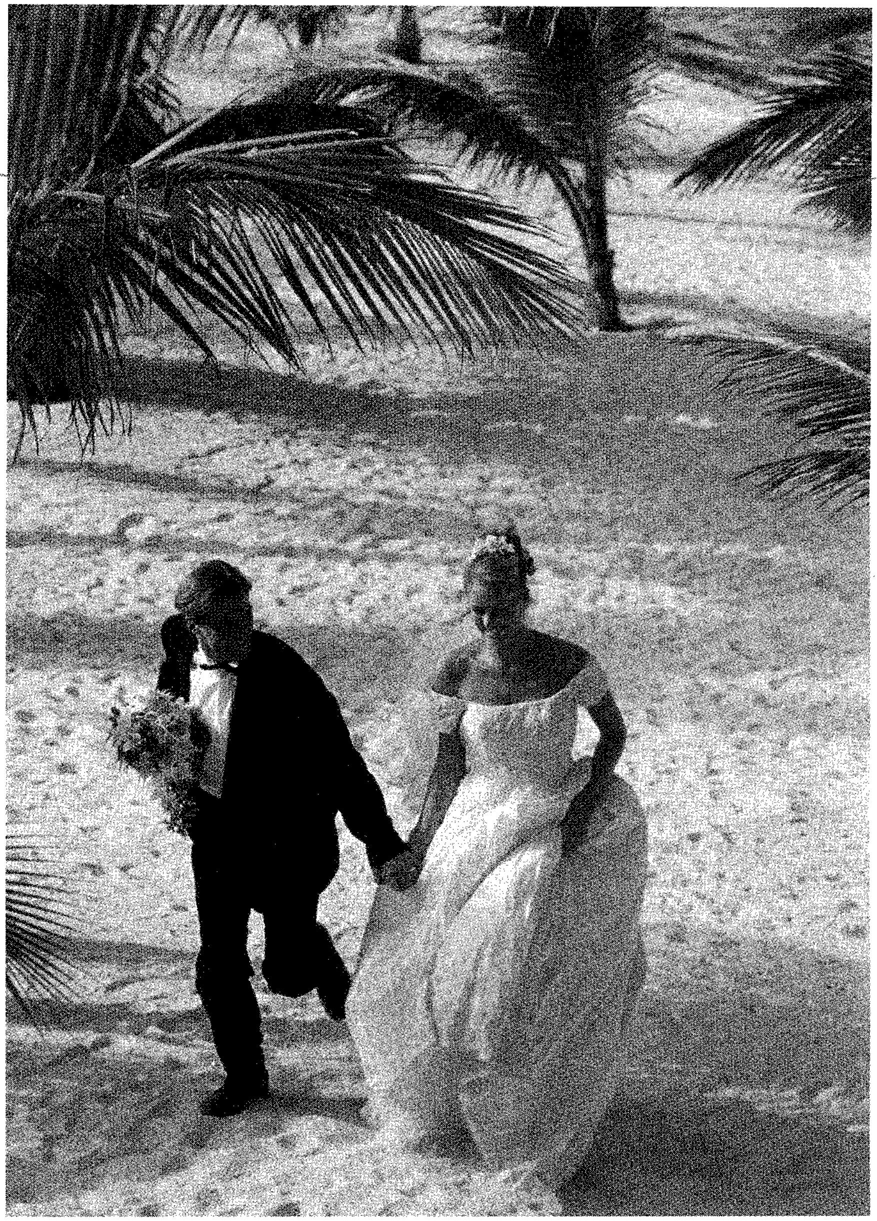




Destination Weddings & Honeymoons

Couples no longer just fly off after the wedding. Instead, they fly away to the wedding. Destination weddings make your nuptials extra special and seamlessly link the magic of the wedding day to the honeymoon interlude. Contact these tourist boards and resorts for complete marriage information and requirements.

BERMUDA

Just 90 minutes by air from the East Coast, Bermuda is an idyllic wedding and honeymoon destination. Turquoise waters, azure skies, craggy cliffs, and warm breezes are just the start. Next, add shimmering sunsets and star-filled nights. Mix in stunning hotels, sophisticated restaurants, and colorful nightlife.

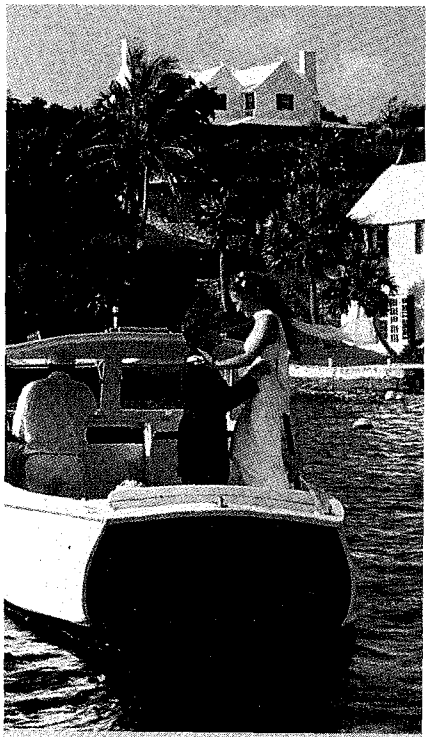
Romantic spots abound. Legend has it that couples who kiss under Bermuda's coral and stone moongates are assured good fortune, happiness, and many return trips to the island. Escape to the secluded pink sands of St. Catherine's Beach on St. George's Island for an afternoon. Take in the sweeping island vistas together from Gibbs Hill Lighthouse.

Your resort's wedding planner or an independent professional will make your island wedding all you could hope for. Exchange vows at your hotel or tie the knot at one of Bermuda's many enchanted sites including the cliffs overlooking the ocean at Astwood Park, the Bermuda Botanical Gardens, or one of the fabled moongates. Say "I do" aboard a sunset cruise, in an ancient church, or on a sandy beach.

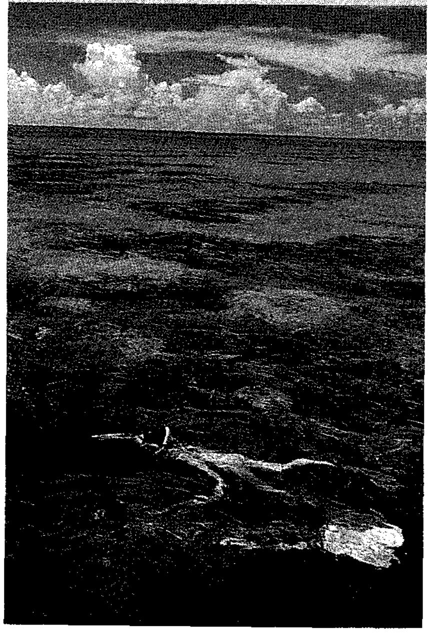
There's so much to see and do in Bermuda. Tee off on one of many splendid golf courses. Hike the scenic Railway Trail. Explore underwater sea life while snorkeling and shipwrecks while scuba diving. Take traditional afternoon tea. Indulge in a spa afternoon. Visit Hamilton's world-class shops. Take a sunset sail. Dine by candlelight and move to the beat at one of the dance clubs.

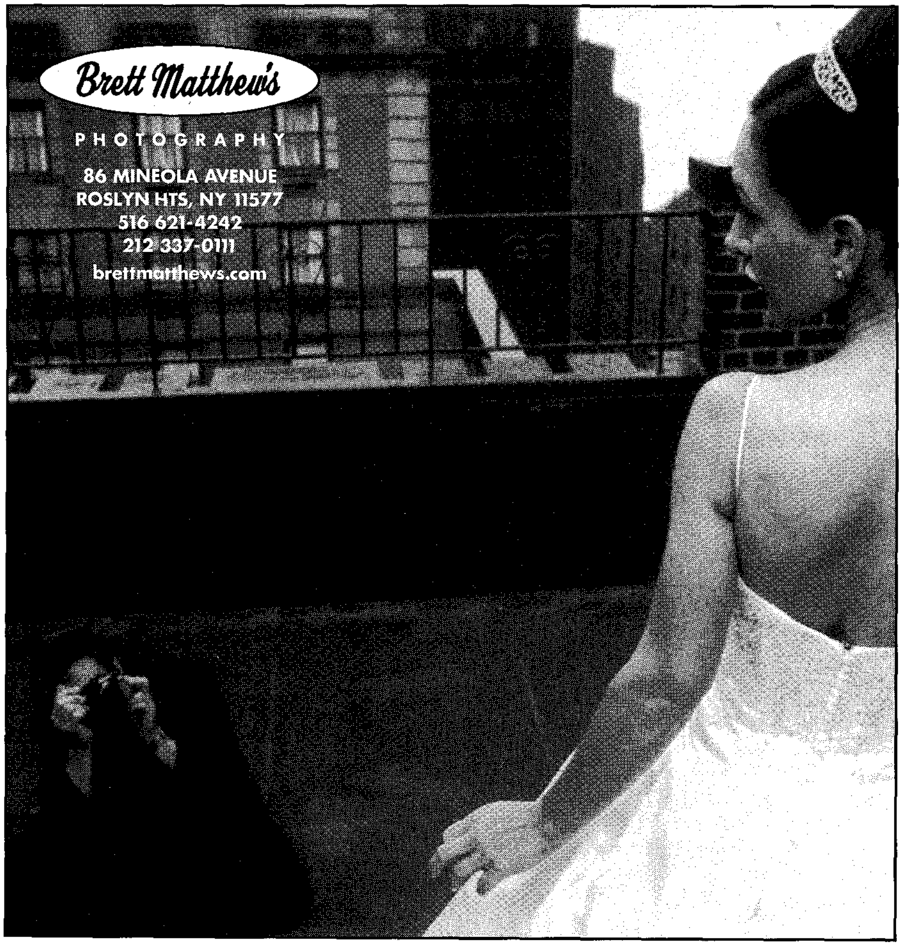
Bermuda Department of Tourism, 1-800-BERMUDA; www.bermudatourism.com

Say "I do" aboard a sunset cruise, in an ancient church, or on a sandy beach.



BERMUDA

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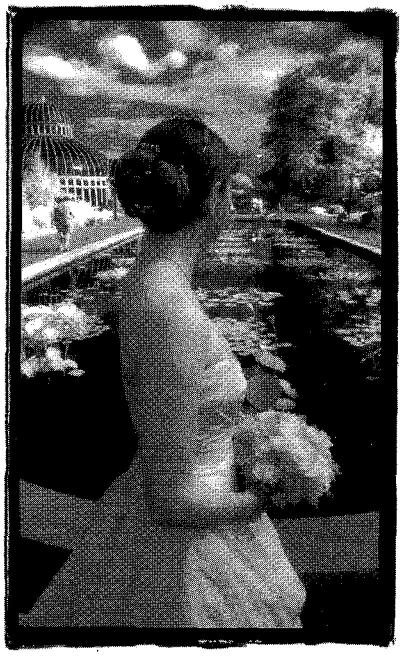

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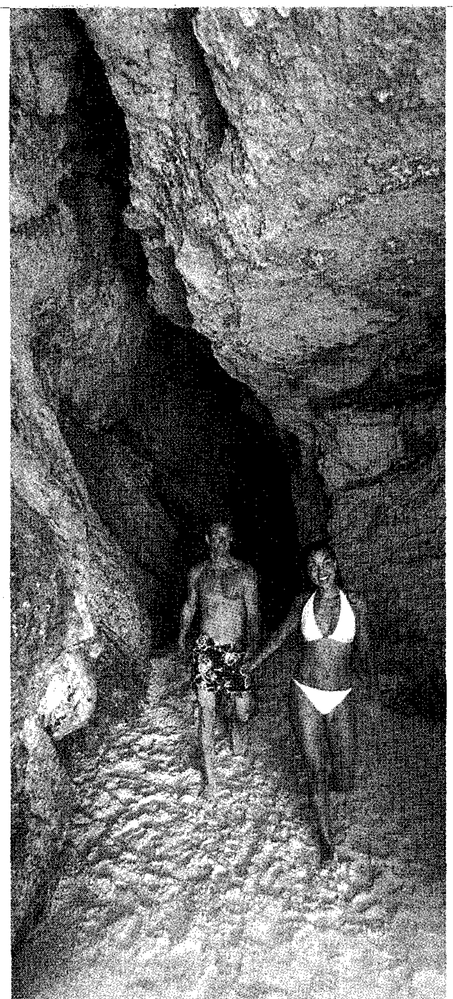

HAPPY EVER-AFTERING BEGINS HERE

Like flowers, love blooms in Bermuda. Whether your dream is a water's-edge wedding, a languorous honeymoon, or both, there's no place more picture perfect than Bermuda. And at less than 2 hours away, this dream is closer than you might have imagined.

For information on Bermuda weddings and honeymoons, contact your travel professional or call

1-800-BERMUDA
www.bermudatourism.com

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bermuda

city weddings & honeymoons

CAYMAN ISLANDS

CAYMAN ISLANDS *Grand Cayman, Cayman Brac, Little Cayman*

If you're looking for something completely different for your wedding, consider the Cayman Islands. Just three hours from New York, the Cayman Islands boast perfect weather, friendly people, wonderful lodging, superb dining, and the world's top scuba diving and snorkeling.

Planning a wedding in Grand Cayman couldn't be simpler. Many hotels and resorts have their own planners. Or contact an independent consultant. No blood test is necessary. Just complete a simple registration form, present it with your landing card, and you are free to exchange vows.

Creative wedding locales are abundant in the Cayman Islands. Many couples dream of a sunset wedding right on Seven Mile Beach, one of the world's most stunning stretches of sand. Others choose ceremonies on board privately chartered boats, at the beautiful Queen Elizabeth II Botanical Park and Gardens, at historical Pedro Castle, or at one of the many resorts, or lovely waterside restaurants. Dive enthusiasts may even opt for underwater ceremonies.

Celebrate over a long weekend with friends and family. There is no shortage of great activities to keep guests happy. Scuba diving, snorkeling, fishing, windsurfing, sailing, sunset cruises, parasailing, and yacht charters are popular as are golf, biking, hiking, and visits to historical sites and nature preserves. For those who want to get away, book a flight to visit Cayman Brac and Little Cayman.

Cayman Islands Department of Tourism, 1-800-346-3313; www.caymanislands.ky, www.divecayman.ky

FLOWERS ARE ROMANTIC.

ESPECIALLY WHEN THEY COME WITH PINK SAND BEACHES AND CRYSTAL BLUE WATER.

Rose breeder Peter Carpenter finds the warm breezes and rich earth of Bermuda perfect for roses.

There's no place in the world quite so romantic as a tropical island with lily-scented breezes and brilliant blue skies. And that is Bermuda. No matter what you enjoy doing. Swim together with dolphins. Stroll hand in hand along a secluded beach. Or dancing at a local club. Then there's no better place to end the evening than a cozy pastel-colored cottage where more than one romance has been rekindled.

FOR A FREE VACATION PLANNER, CALL US AT 1-800-BERMUDA.

VISIT WWW.BERMUDATOURISM.COM OR CALL YOUR TRAVEL PROFESSIONAL TO BOOK A TRIP.

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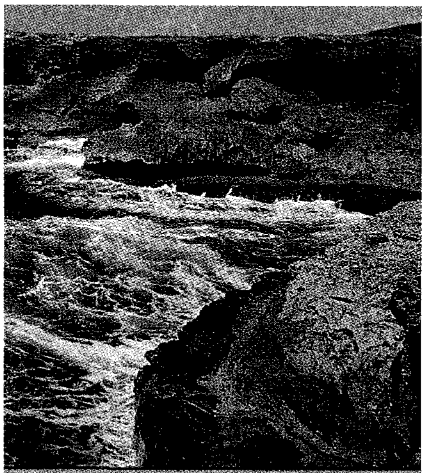
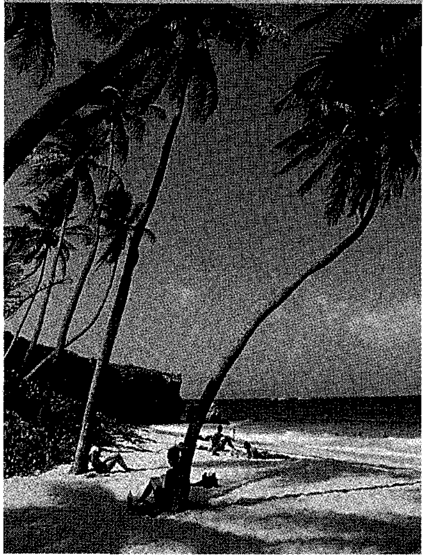


BARBADOS



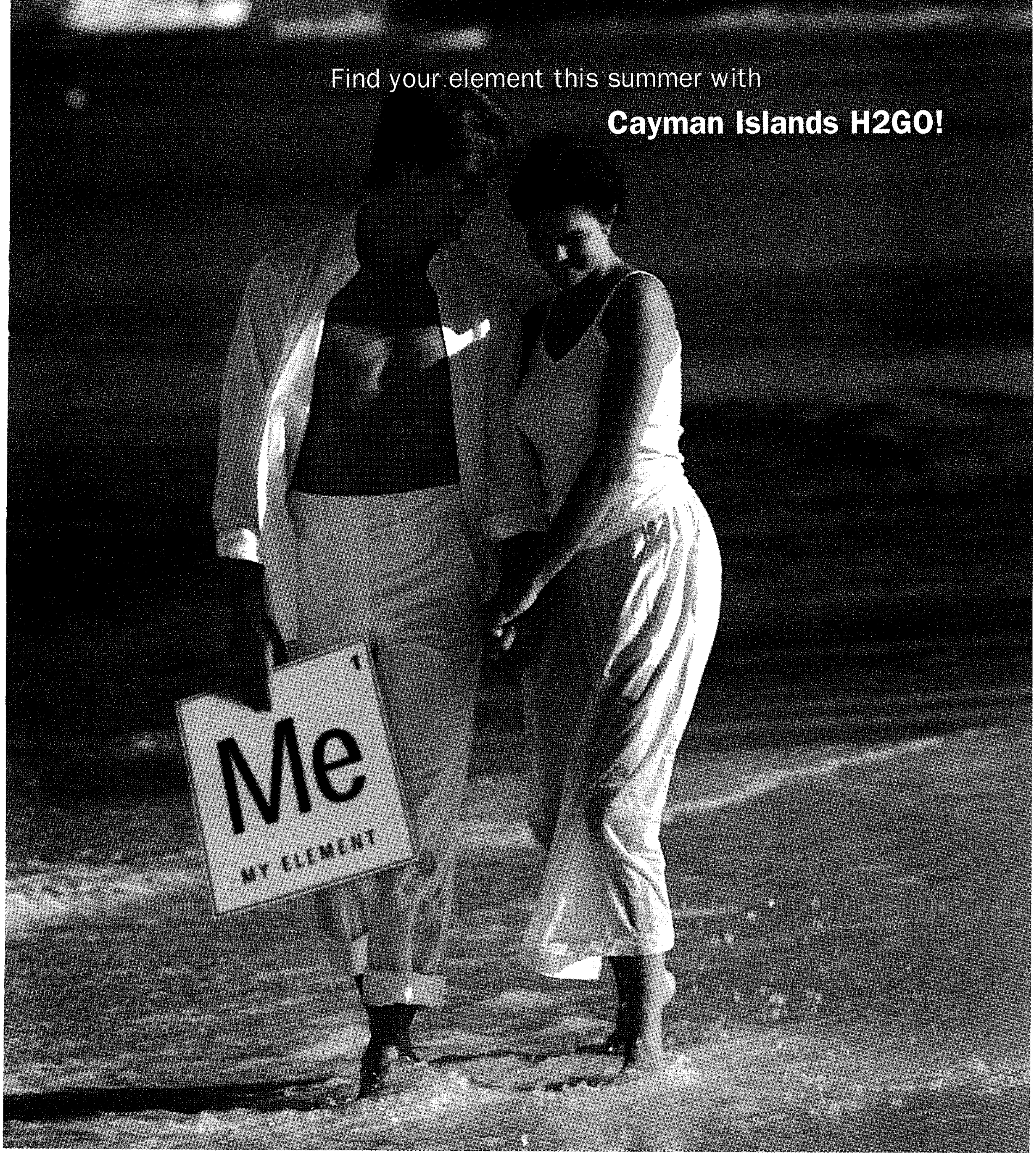
BARBADOS

It's easier than ever to say "I do" on Barbados now that the island has passed a law reducing time restrictions. You can even get married on the day you arrive. But there have always plenty of reasons to select this Caribbean paradise for your wedding and honeymoon.

Barbados, the easternmost island of the Caribbean's Lesser Antilles, is a land of remarkable contrasts. From the craggy northern coastline to the serene, turquoise Caribbean beaches to the west, and pounding Atlantic surf to the east, sun-drenched Barbados packs in a lot for an island only 21 miles long and 14 miles wide. Unique natural and historic attractions abound in Barbados. Quaint villages and cosmopolitan Bridgetown are yours to explore. Long walks, sailing excursions, and seaside horseback rides are all part of the romance of Barbados. Fine dining, abundant sports opportunities, and a great nightlife make Barbados a superb wedding spot.

Romantic plantation estates, the enchanted seaside Animal Flower Cave, and the other worldly rock formations and subterranean waterfalls of Harrison's Cave are all splendid wedding ceremony sites. Or perhaps one of Barbados' magnificent resorts is more to your taste.

Barbados Tourism Authority,
986-6516 or 1-800-221-9831;
www.barbados.org


Find your element this summer with
Cayman Islands H2GO!
1
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MY ELEMENT

The best deals on the Caribbean's most romantic destinations will be yours this summer when you take part in the upcoming Cayman Islands H2GO! summer promotion. From May 1st to October 31st, you'll enjoy great rates on hotels and villas, as well as island-wide discounts on water sports, dive trips, dining and more. Watch for details this winter, and get ready for what promises to be the most enchanting summer ever with Cayman Islands H2GO!

www.caymanislands.ky/h2go

CAYMAN ISLANDS
Grand Cayman • Cayman Brac • Little Cayman

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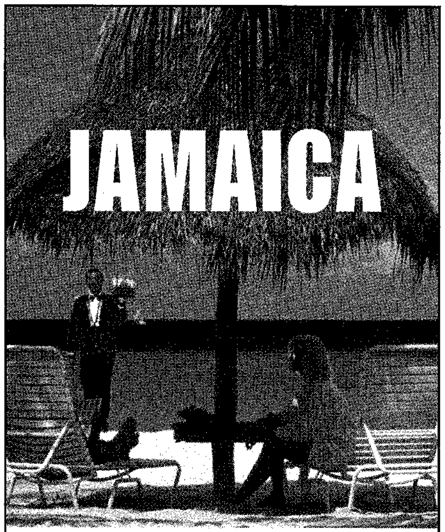

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Valid for stays between January 5, 2002 and December 14, 2002. These offers are capacity-controlled and may not be available during peak periods. Mention 'Feel Free' Offers.

For information and reservations, see your travel agent or call

1-800-237-3237
www.eri-resorts.com

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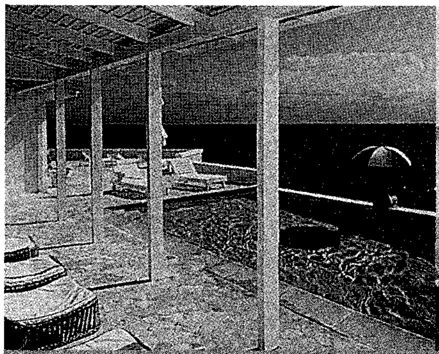
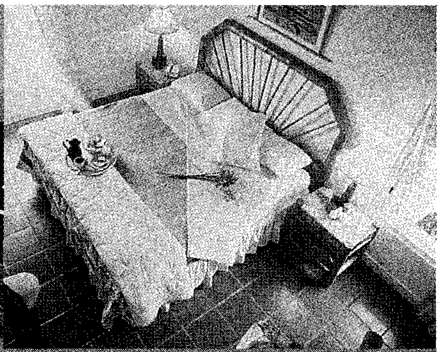

COYABA, MONTEGO BAY


DRAGON BAY, PORT ANTONIO

ROUND HILL, MONTEGO BAY

HALF MOON, MONTEGO BAY

ELEGANT RESORTS JAMAICA

The enchantment of a Jamaican wedding or honeymoon can be yours at any of these five luxurious Elegant Resorts Jamaica, all of which offer special wedding and honeymoon packages.

Half Moon Golf, Tennis & Beach Club in Montego Bay, one of the world's finest resorts, has a special bonus for couples planning a wedding and honeymoon. Book 25 rooms for families and friends, and receive a complimentary ceremony and seven nights accommodation. Round Hill Hotel and Villas, eight miles west of Montego Bay, is a legendary Jamaican resort that has played host to celebrities since the '50s. What better place to celebrate your union than this magical resort with its wide choice of exotic settings? For a marriage made in heaven, head to Coyaba Beach Resort & Club. After all, to the Arawak Indians, Coyaba meant "a kind of heaven where time is passed feasting and dancing." Dragon Bay, in lush Port Antonio, is a blissful dream wedding and honeymoon hideaway complete with exotic flora and sensual sea views. The penthouse level Honeymoon Suite provides newlyweds with just the right touch of seclusion, tranquility, and luxury. Jamaica Inn, in Ocho Rios, is Jamaica's elite retreat, set in carefully tended gardens on a lovely private beach. Newlyweds who book the White Suite will be overwhelmed with delight on their first night when the room is filled with candlelight and dozens of white roses.

Elegant Resorts Jamaica,
1-800-237-3237; www.eri-resorts.com

HASSLE FREE HONEYMOONS: *Get Ready for Romance*

Like every other aspect of your wedding, the honeymoon must be carefully planned. Avoid last-minute hassles by packing ahead.

To Do:

Two weeks before wedding

- Make a list of everything you will both need
- Assemble all the items in one place and check against your list
- Obtain any missing items
- Designate a family member or friend to deliver luggage to wedding night destination

One week ahead

- Pack up

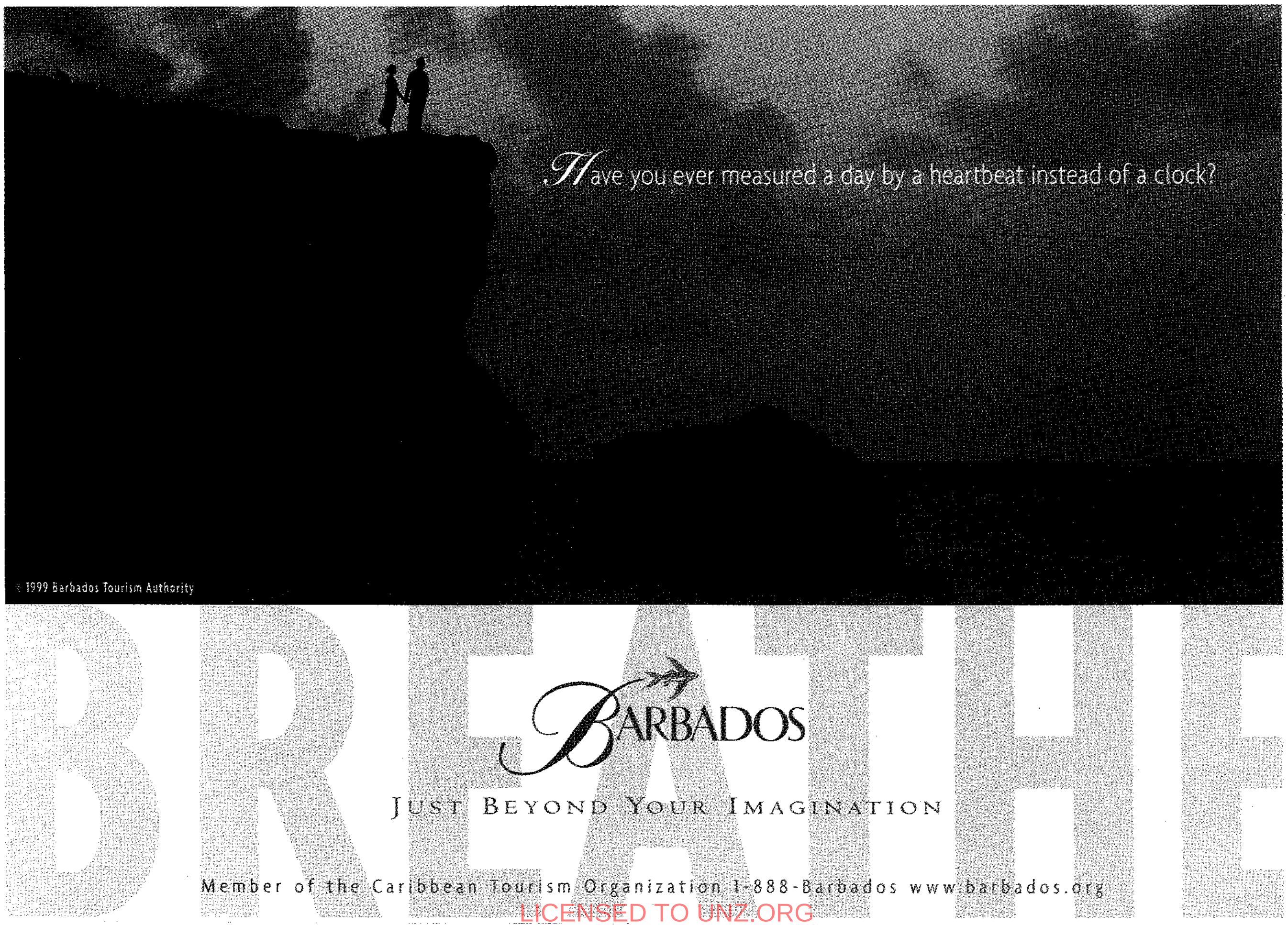
Wedding day

- Luggage delivered to honey-moon night destination

Trip Essentials:

- Airline tickets
- Passports/visas/driver's licenses
- U.S. currency/foreign currency
- ATM/phone/credit card
- Traveler's checks
- Medical insurance card
- Prescription medicines (photocopies of prescriptions, including eyeglasses/contact lenses)
- Toiletries
- Travel-size first aid kit
- Electrical converter/adapter
- Luggage tags
- Luggage locks and keys (keys should go in your purse)
- Camera, film, video camera, videotape
- Clothes and sports gear

Bon Voyage!


Have you ever measured a day by a heartbeat instead of a clock?
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city weddings & honeymoons

Great Spaces

New York has no shortage of inspired spaces for your wedding. Grand hotels and hip hostelries, intimate restaurants and historic eateries, a dazzling church, and even yachts are yours to choose.

ARNO RISTORANTE

ARNO RISTORANTE

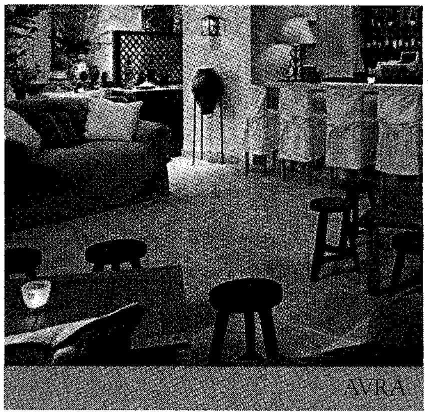
141 W. 38th St., 944-7420;
www.arnoristorante.com

Elegant wedding receptions for 50 to185 are on the menu at the lovely, stylish, and refined Arno Ristorante, well known for its intimate, Art Deco ambiance. Arno's warm and caring staff will pamper you and your guests in their private, luxurious party rooms or you may take over the whole restaurant — even on a Saturday evening. The chefs will prepare Northern Italian specialties of your choosing and will be happy to attend to such details as flowers and music if you so desire.

AVRA

141 E. 48th St., 759-8550; www.avrany.com

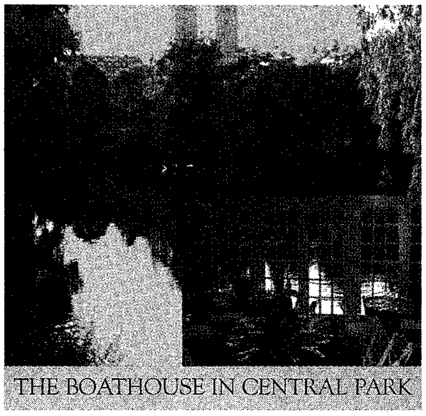
Meaning sea breeze in Greek, a wedding at refreshing, airy Avra is akin to being married in a private home in the Ionian Islands. With the colors of the Ionian sky and sea for inspiration, comfortable yet stylish Avra is an idyllic spot for nuptials of 20 to 200. The outdoor terrace is perfect when the weather permits. The Mediterranean and Greek cuisine features the freshest seafood, meat, and poultry all prepared naturally and enhanced with olive oil, lemon, and herbs. And while wonderful for weddings, one couple who married in Greece recently renewed vows on their 10th anniversary at Avra.

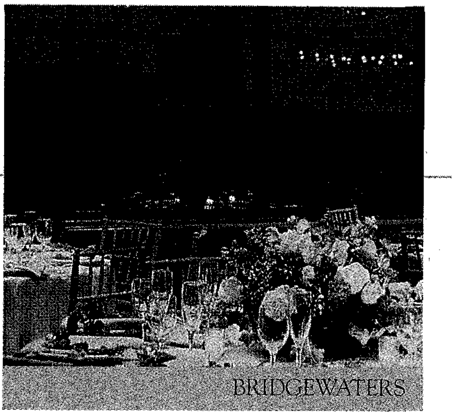

AVRA

THE BOATHOUSE IN CENTRAL PARK

East 72nd Street and Park Drive North, 517-2233

Envision a wedding venue that combines the sophisticated style of Manhattan and the chic informality of the Hamptons. Just steps off Fifth Avenue, The Boathouse in Central Park is an oasis of calm in the world's most vibrant city. There is quite simply no other venue that can compare to Manhattan's only lakeside restaurant. Recently renovated, The Boathouse is even more magical than ever. And since The Boathouse only hosts one wedding at a time, it truly becomes your private domain. Under the direction of Dean Poll, The Boathouse's talented staff will work with you to create a wedding that reflects your wishes. Chef Alan Ashkinaze will tailor a menu to suit your desires. For weddings of 125 to 230 guests, The Boathouse in Central Park is unquestionably an original choice for the couple that wants to make a statement on their most special day.


THE BOATHOUSE IN CENTRAL PARK


BRIDGEWATERS

BRIDGEWATERS

11 Fulton St., 608-7400,
www.bridgewatersnyc.com

Situated in the heart of historic South Street Seaport, Bridgewaters can accommodate intimate weddings for 60 or galas for 500. Panoramic windows and wraparound terraces showcase some of New York's most breathtaking views overlooking the New York harbor, the Brooklyn Bridge, and the Wall Street skyline. In the Museum Club, a small-craft wooden-boat collection from the South Street Seaport Museum is suspended from the ceiling, lending the space a yacht-club feeling. The spacious Bridge Room, with its dramatic lighting, is a unique alternative to a hotel ballroom. Contemporary-American cuisine with European and Asian influences is the creation of chef Chris Siversen. On-premise event planners will take care of every detail so you can relax and enjoy your wedding. The staff can coordinate every detail including invitations, full-service printing, and music — even gift baskets sent to the hotel rooms of out-of-town guests.

29 years, 4 months, 3 days, 14 hours, 3 minutes, 8 seconds.

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Your wedding day. Never in your dreams did you imagine it could be this amazing. Overlooking New York Harbor and the Statue of Liberty, The Ritz-Carlton New York, Battery Park stands poised amid the energy of Manhattan and the allure of the waterfront. As one of the first brides to experience world-class Ritz-Carlton service in this dramatic new setting, you will come to believe that sometimes reality is far better than fantasy. For reservations or more information, contact The Ritz-Carlton New York, Battery Park at 212-344-0800, or visit www.ritzcarlton.com.

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DELMONICO'S

56 Beaver St. corner of South William Street, 509-1144; www.delmonicosny.com

Plan your wedding at Delmonico's and be part of New York's grand history whether you are planning an event for 50 or 400. Originally opened in 1827, Delmonico's has played host to America's famous and infamous. Today, Delmonico's combines the romance of old New York with modern glamour and sophistication. Beautifully restored, this Manhattan icon boasts cherry-wood paneling, high ceilings, and private party rooms. A sumptuous wedding menu based on the restaurant's rich culinary legacy will make your wedding memorable. And the attentive staff, well-known for outstanding personal service, will see to every detail.

GUASTAVINO'S

409 E. 59th St. between First and York avenues, 980-2711; www.guastavinos.com

Situated under the soaring Catalan-vaulted ceilings of the 59th Street Bridge, Guastavino's is a unique setting for your unforgettable New York wedding celebration. This Manhattan landmark, built at the turn of the 20th century, pairs unrivaled grandeur and drama with top-rated cuisine and unmatched personal service. Smaller weddings starting at 40 and grand galas of 600 can easily be accommodated. The spacious main floor, smaller refined mezzanine, private-party rooms, and gracious outdoor plaza are all at your disposal. There's plenty of space for dancing and the professional sound system will keep your guests up and dancing.

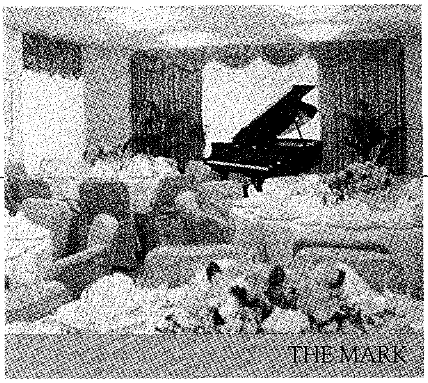
GUASTAVINO'S

With Guastavino's talented staff at your command, your wedding will be custom-tailored and hassle free. Chef Daniel Orr will personally plan your wedding menu while the sommelier and beverage director will create a special menu of cocktails and wines, including a martini bar or Guastavino's famed Flirtini bar. The dedicated wedding staff can arrange floral designers or musical entertainment.

THE MARK

Madison Avenue at East 77th Street, 744-4300 or 1-800-THE-MARK; www.mandarinoriential.com

You will be more than surprised to discover your wedding at The Mark will be truly luxurious in every way except the price. This East Side gem is a well-kept secret, both for its unparalleled setting, service, and rates that are more affordable than you would expect. From the striking Art Deco façade, landmark copper tower, and brass flagpoles, to the neo-classical Italian-style décor, The Mark is an elegant venue for intimate weddings or gatherings of up to 160 guests. The second floor Townhouse area is the setting for a memorable wedding. Cocktails are enjoyed in the Greenhouse and Drawing Room, while the main reception is held in



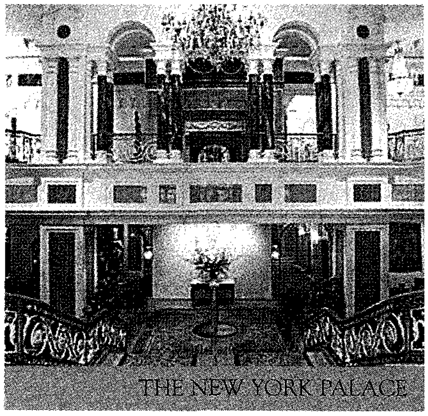
the Mark Suite. The chefs at Mark's restaurant will tailor a menu to your specifications reflecting the restaurant's unique American fusion cuisine that artfully blends continental, Mediterranean, and Asian traditions.

THE NEW YORK PALACE

455 Madison Ave., 303-7766;
www.newyorkpalace.com

The ambiance at The New York Palace is pure magic. From the moment you enter the dramatic Madison Avenue courtyard, a special tone is set that lasts throughout the wedding. The Villard Ballroom is a romantic, classic space in ivory and gold with high ceilings, outstanding chandeliers, and murals that depict French country scenes. Perfect for weddings of 125 to 220 guests, the ballroom's oval shape allows for a central dance floor.

Menus are personalized to include a wide selection of cuisines from classic French to new American. Our director of catering can introduce you to the best Kosher caterers



TO THE HAPPY COUPLE
Toast to your happiness with fine wines from the Cavit Collection.

Celebrate your wedding with award-winning wines from the Cavit Collection (1-800-872-5622; www.palmbayimports.com). Produced in northern Italy's scenic Trentino province, in the foothills of the spectacular Dolomite Alps, Cavit's premium wines will delight your guests at rehearsal dinners, engagement parties, and weddings. Perfect for sipping at cocktails, the Cavit Collection makes the right wine to accompany every cuisine.

Crisp, light, versatile, and elegant, it's no wonder why Cavit Pinot Grigio is America's top-selling pinot grigio. If it is a lush, rich red you're looking for, make sure you order Cavit Pinot Noir. Another red certain to please is Cavit Merlot, full-bodied and silky smooth, hallmarks of a premium merlot. Both the Pinot Noir and Merlot are aged in oak casks for greater depth and concentration.

You can never going wrong with the premium, affordably priced wines of the Cavit Collection.

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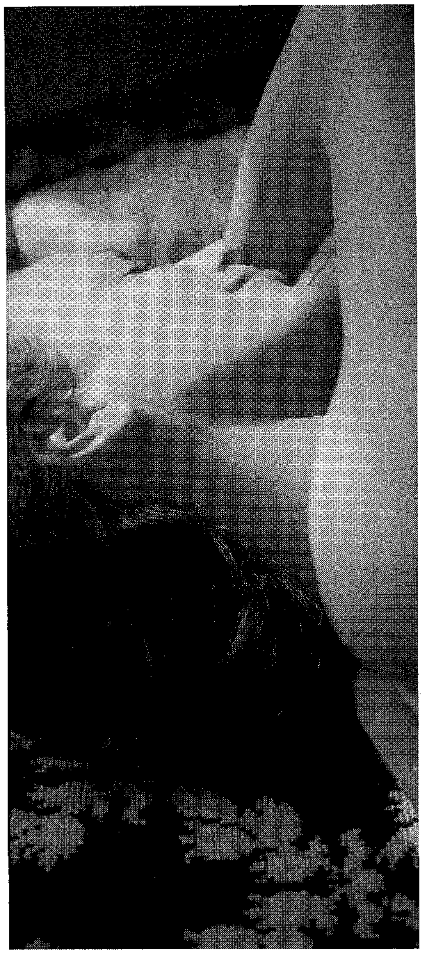

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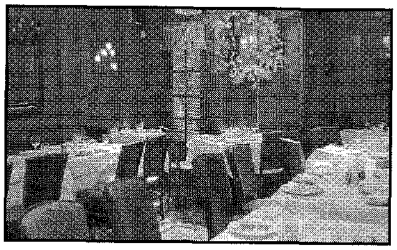

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city weddings & honeymoons

New York has to offer. A complimentary bridal suite for the wedding night may be used by the bride prior to the wedding, while grooms are provided with private changing facilities.

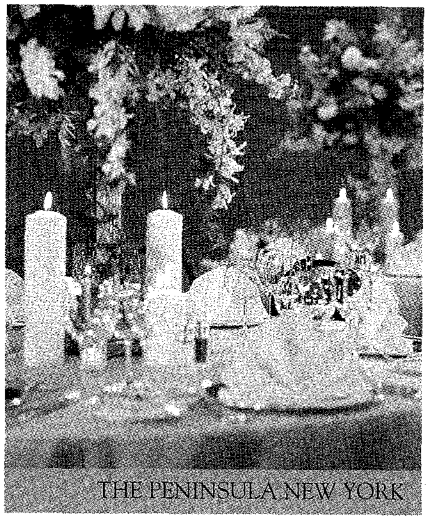
ONE 51

151 E. 50th St., 753-1144; www.one51.com

Book One 51 and your Manhattan wedding will be an event to remember whether your wedding has 40 or 130 guests. Originally built as an opera house, One 51 can transform your event to another era, making your first dance as husband and wife magical. The restaurant features a 40-foot domed ceiling adorned with handmade murals, while wall-mounted sculptures can be lit in any color to complement your personalized color scheme. State-of-the-art sound and sophisticated lights enhance the dancing phase of your event. Count on chef Chris Enright to create a dream menu, and the staff to attend to your every need, making your event forever memorable.

THE PENINSULA NEW YORK

700 Fifth Ave., 956-2888;
www.peninsula.com


THE PENINSULA NEW YORK

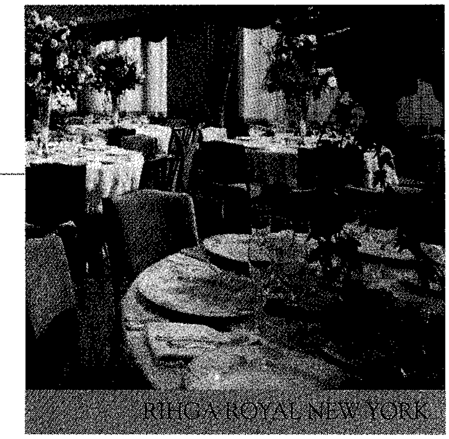
ONE 51

Count on the staff at The Peninsula New York to make your dream wedding a reality. This sophisticated midtown hotel can host weddings up to 125 for dinner and dancing. The Gramercy room is perfect for larger affairs. Located on the third floor overlooking Fifth Avenue, The Gramercy's muted décor — subtlety striped fabric wall coverings adorned with period photographs of New York at the dawn of the 20th century — provides the perfect backdrop for your particular vision. Five other function rooms provide more choices. From May to October, the open air, 23rd floor Pen-Top Terrace, with fabulous 360-degree Manhattan views, is perfect for outdoor weddings. Chef Oliver Dudler of the hotel's Adrienne restaurant will create a menu to suit your tastes. Couples should inquire about a suite for their wedding party. The Peninsula Spa is ideal for pre-wedding pampering and workouts. Spa gift certificates make great bridal-party gifts.

RESTAURANT 222

222 W. 79th St. between Broadway and Amsterdam Avenue, 799-0400;
www.restauranttwotwotwo.com

One of the Upper West Side's most romantic spots, Restaurant 222 is delightful for intimate weddings up to 40 and engagement parties. This warm, cozy townhouse restaurant features inventive new-American cuisine and an inviting ambiance enhanced with owner Marlies



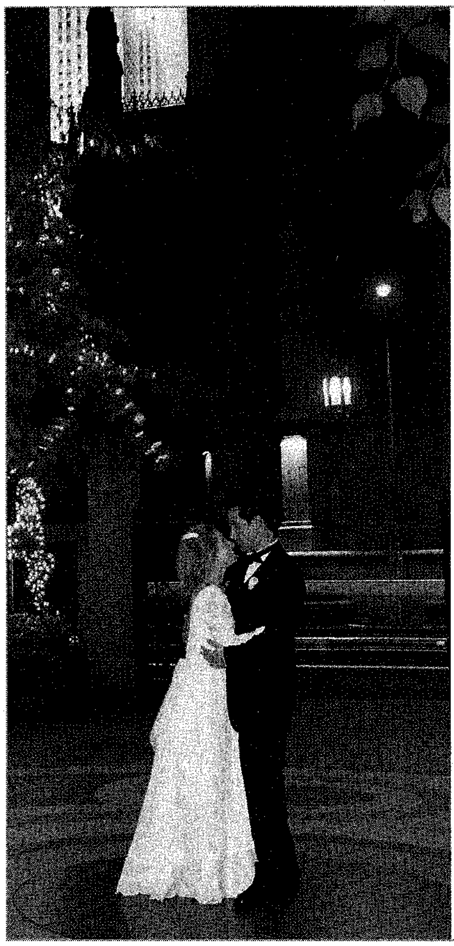
RIHGA ROYAL NEW YORK

Jung's charming, whimsical interior décor that changes seasonally. Restaurant 222 will close any night of the week for your special occasion. Make a note gentlemen: the private Butterfly Room can be booked for two when you are ready to pop the question!

RIHGA ROYAL NEW YORK

151 W. 54th St., Call Gloria Sherman, wedding specialist, 468-8710, www.rihgaroyalnyc.com

The RIHGA will provide you with the most sumptuous wedding and a free honeymoon. With a minimum of 100 guests at your wedding, the RIHGA will offer you a free honeymoon in such destinations as Hawaii, St. Thomas, and Aruba. Two round trip tickets and seven nights at one of Marriott's luxury resorts are included. And as for your wedding, nothing compares to the romantic spirit, style, and sophistication of the Art Deco era found at the RIHGA. The hotel's two penthouses — The Gershwin and The Majestic — offer stunning, panoramic views of Manhattan and can accommodate up to 130 for an elegant sit-down dinner and dancing reception. Executive chef Jose Velez will create a sumptuous menu while pastry chef Patrick Martinez will prepare the most incomparable wedding cake. Complete packages include a complimentary honeymoon evening in one of the hotel's Grand Royal Suites.



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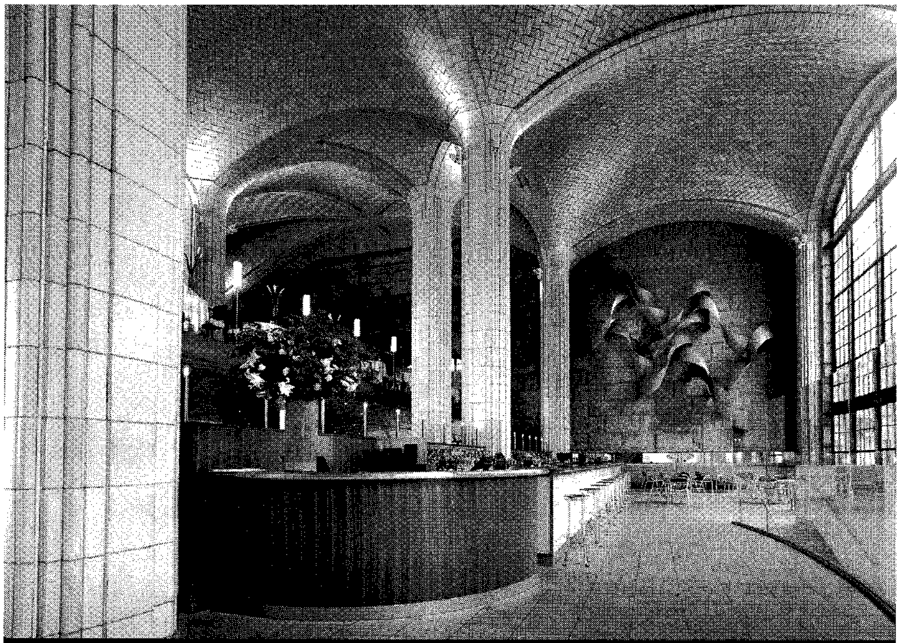

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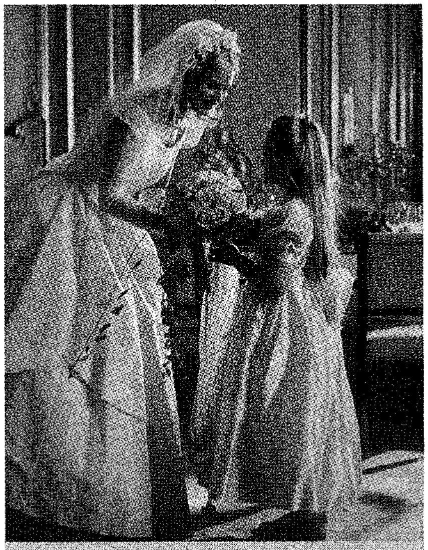
THE RITZ-CARLTON NEW YORK, BATTERY PARK

Two West St., 344-0800;
www.ritzcarlton.com

Weddings are already being booked at The Ritz-Carlton New York, Battery Park, lower Manhattan's newest luxury hotel, which opened earlier this year. This glamorous new property on the Battery waterfront embodies the legendary luxury of the Ritz-Carlton name. Stunning views of New York Harbor and the hotel's magnificent décor form the romantic backdrop for your wedding. Whether you are planning a simple wedding for 20 or a grand gala for 300, The Ritz-Carlton's highly experienced event-planning staff will fulfill your dreams and expectations while managing every detail from the start of the ceremony to the last note of music played at your reception. Top chefs will design a menu for you based on the hotel's contemporary creative-American cuisine. And on your wedding night, enjoy a complimentary suite with views of New York Harbor's glittering lights.



THE RITZ-CARLTON NEW YORK

ST. BARTHOLOMEW'S CHURCH

SCALETTA RISTORANTE

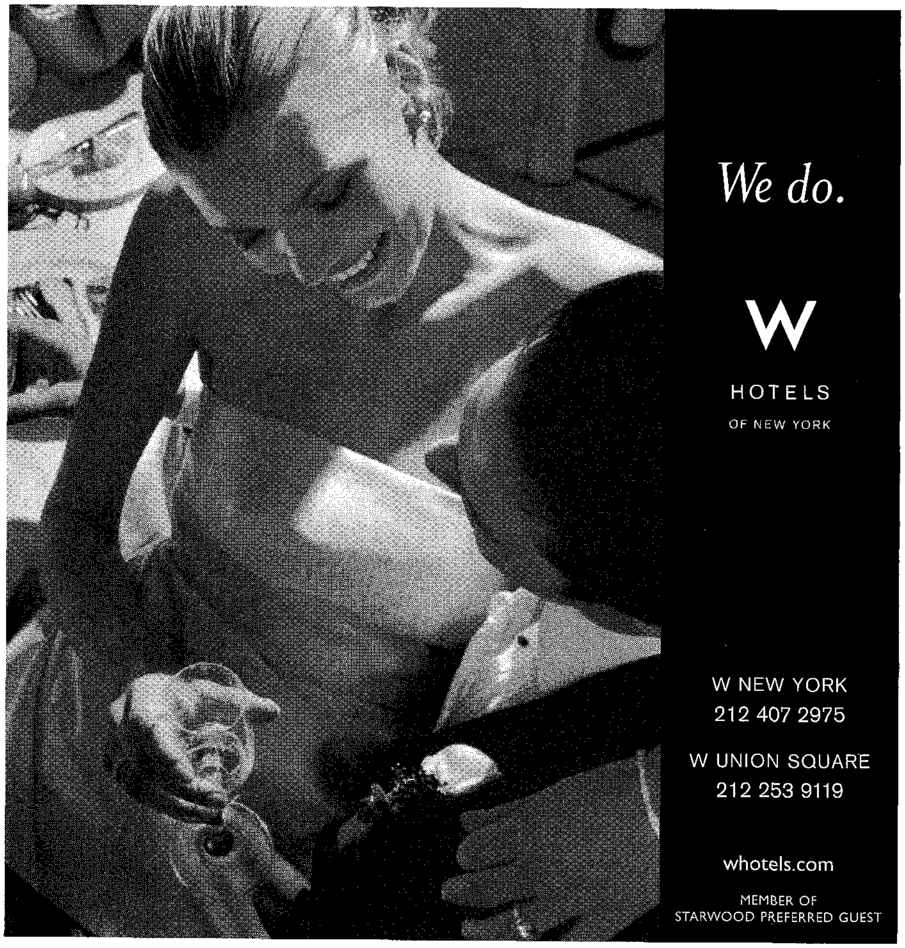
50 W. 77th St., 769-9191;
www.scalettaristorante.com

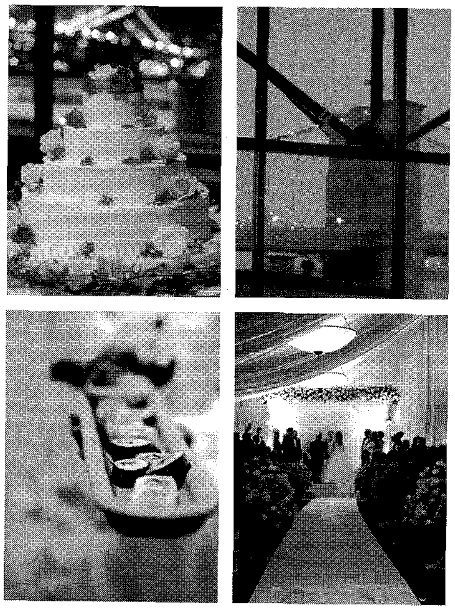
Cozy, warm, and welcoming, Scaletta Ristorante is the popular choice for rehearsal dinners, engagement parties, and weddings with up to 200 guests. Nestled on the Upper West Side, steps from Central Park West, and across from the American Museum of Natural History, this lovely restaurant, painted in soothing pastel shades, serves Northern Italian specialties and such friendly service that all your guests will feel like family.

ST. BARTHOLOMEW'S CHURCH

Park Avenue at 51st Street, 378-0254;
(Linda Flynn Bayer); www.stbarts.org,
e-mail: bayer@stbarts.org

New York's most beautiful landmark church, with its magnificent dome, Byzantine architecture, and the largest pipe organ in New York is a great space for a wedding ceremony, but it's an even greater space for a reception. St. Bartholomew's Church offers convertible rooms with genteel-wood paneling, a 5,000 square-foot Park Avenue terrace, and a 1,000 square-foot third-floor balcony overlooking Park Avenue. St. Bart's has in-house caterers, florists, as well as advisers and planners for all your hospitality needs.





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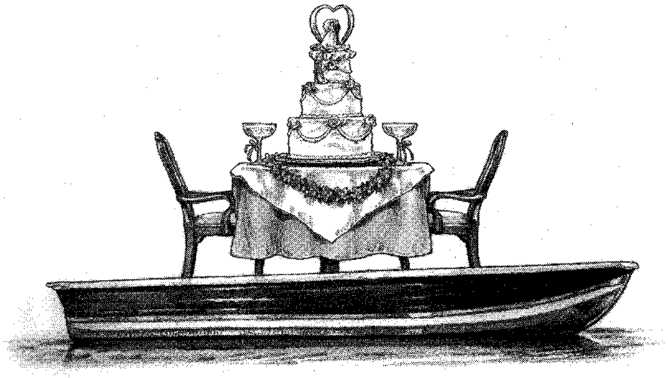

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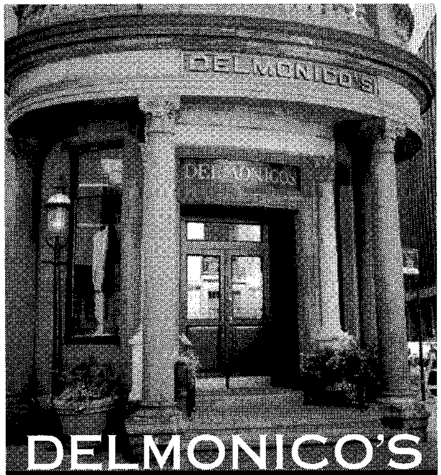

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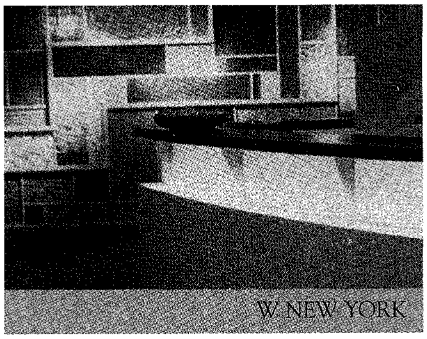
W NEW YORK

541 Lexington Ave., 407-2952;
www.whotels.com

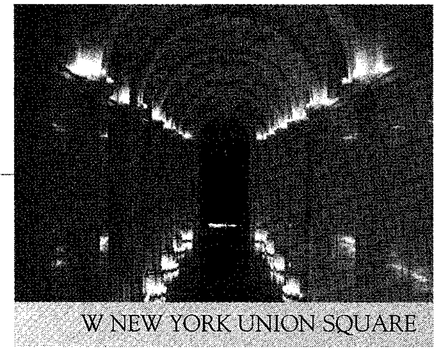
W New York is a modern version of the grand old hotel. It combines the finest of service with a thoroughly contemporary, stylish, and chic sensibility. This midtown W is home to the Forest Ballroom, an elegant, contemporary space perfect for weddings of 150 to 250. Michel Nischan, the hotel's executive chef, will tailor his Breakthrough American Cuisine to your tastes. Cocktails start in the glass-enclosed Canyon Room before moving into the grandeur of the Forest Ballroom. All wedding couples receive a complimentary honeymoon suite. Best of all, the W New York only hosts one wedding at a time.



W NEW YORK UNION SQUARE

201 Park Avenue S., 917-534-5900;
www.whotels.com

The W New York Union Square distinguishes itself by combing contemporary styles in a landmark building. Erected 90 years ago as the headquarters of Guardian Life Insurance, the exterior has been left largely untouched. The interior spaces reflect the distinct W style while capitalizing on the structure's architectural uniqueness. The Great Room holds weddings of 90 to 150 and is aptly named. Soaring 24-foot ceilings, floor-to-ceiling arched windows overlooking Union Square, an ornate ceiling, grand-marble



W NEW YORK UNION SQUARE

pilasters, and unique architectural details make it a dramatic setting for your vows. Todd English of Olive's restaurant will create a menu of interpretive-Mediterranean cuisine to match your desires. Each wedding couple enjoys a complimentary honeymoon suite.

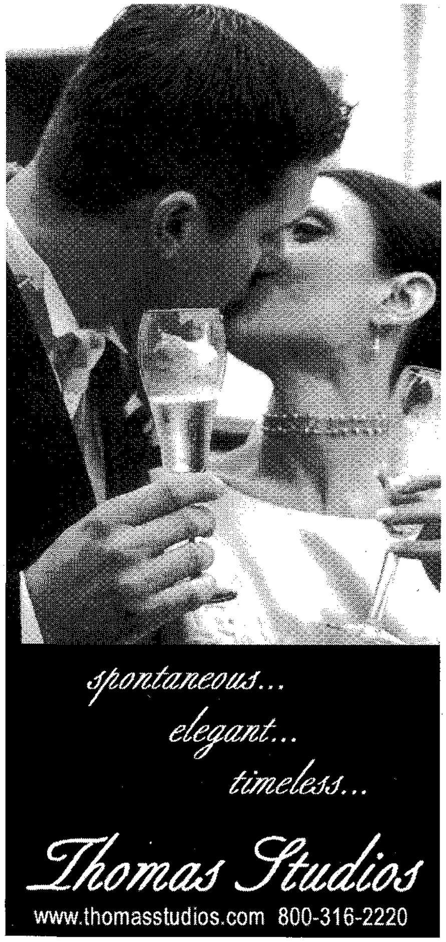
WORLD YACHT

Pier 81, West 41st Street at the Hudson River, 630-8800; www.worldyacht.com

Nothing is as sublime as a wedding at sea aboard a World Yacht. Even native New Yorkers will be dazzled by sweeping views of the New York Harbor and the Manhattan skyline that can only be experienced on the water. The enchantment starts the moment you board "your" World Yacht, which will only host one wedding at a time. Spacious sundecks are magical settings for outdoor cocktails or dancing under the stars. Inside, each yacht is decorated in its own distinct style, ranging from modern to nautical.

The entire World Yacht fleet is climate-controlled for year-round sailing. Although there are five vessels, the Inamorata is the fleet's exclusive "wedding" yacht. Recently refurbished, the Inamorata features a private bridal suite, a decorative fireplace, and a majestic staircase custom-made for grand entrances.

WORLD YACHT



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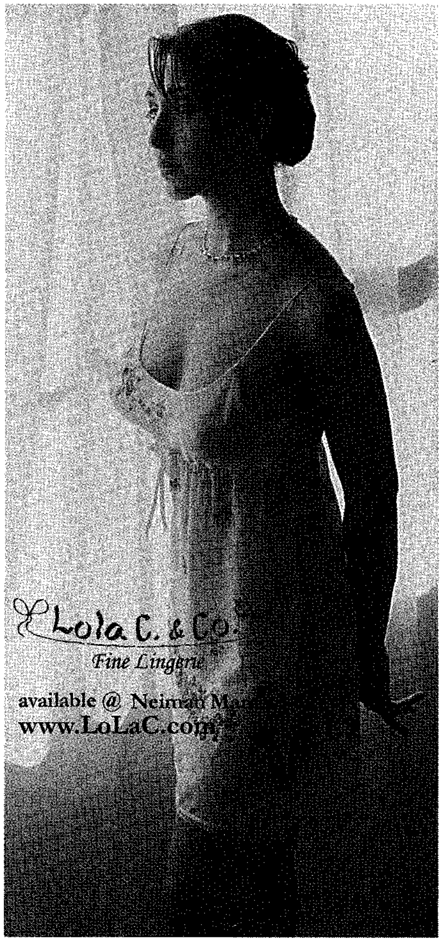

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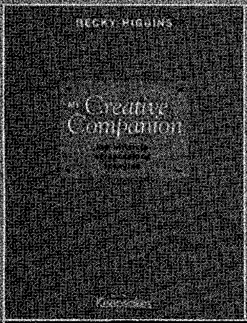
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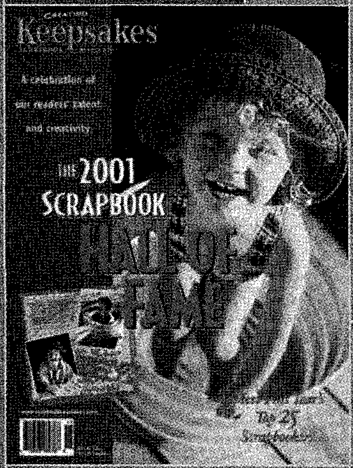
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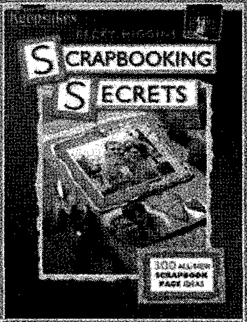
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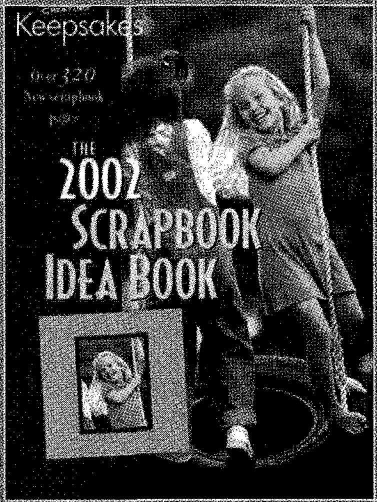
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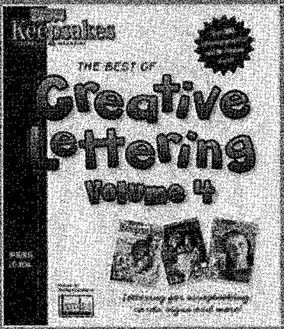
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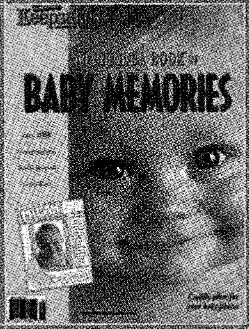
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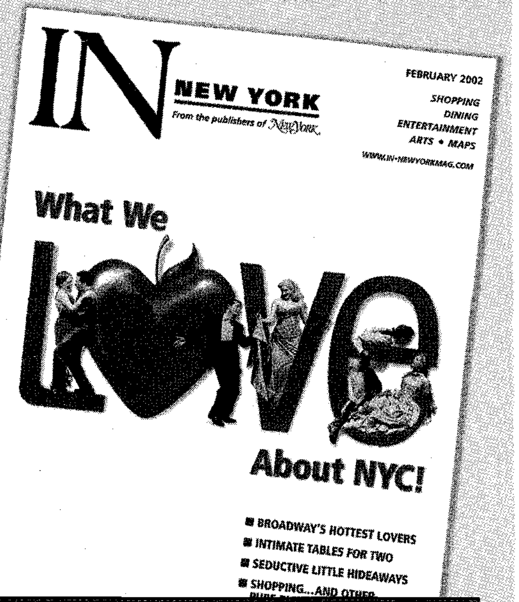

This February, ***IN-New York*** celebrates the divine indulgences that make this city hard to resist. From shopping to fine dining, entertainment, and gift ideas—to escapes so soothing they'll make anyone swoon—***IN-New York*** will help you spice up the winter doldrums.

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Coda Gallery – *472 Broome St* – 334-0407
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Daphne – *467 Amsterdam Ave* – 877-5073
Escada – *715 Fifth Ave* – 755-2200
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A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

MOVIES

Last Orders

It sounds like boilerplate buddy-film fodder—old pals gather to throw dead friend's ashes off a pier—but the virtuoso acting by Michael Caine, Tom Courtenay, Ray Winstone, and Bob Hoskins turns it into exquisite drama. **(Opens February 15; see Peter Rainer's review, page 134.)**

THEATER

To You, the Birdie! (Phèdre)

As the title hints, badminton does play a part in this reworking of Racine's melodrama. But it's in an esoteric, inchoate kind of way, given that this is the latest offering from the Wooster Group. Willem Dafoe, Frances McDormand, and impromptu video displays complete the remade classic. **(Opens February 14; see listing, page 187.)**

NIGHTLIFE

Rufus Wainwright

The most sensitive and literate of the new generation of singer-songwriters, Loudon Wainwright III's son is also hilarious onstage. Catch the pathos and the humor on February 13 and 14 at Town Hall. **(See page 203.)**

WATCH THE *BIRDIE:* Frances McDormand and Kate Valk in the Wooster Group's latest.

CLASSICAL MUSIC

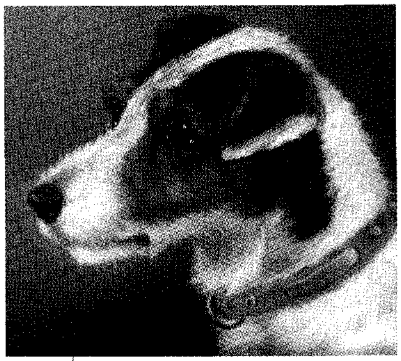
The Queen of Spades

Based on Pushkin's short story and Tchaikovsky's opera of the same name, Les Grands Ballets Canadiens de Montréal's new rendition uses 28 dancers to tell the tale of Hermann, a tragic figure whose downfall is his passion for gambling. **(See listing, page 204.)**

RESTAURANTS

Mardi Gras at Café Boulud

Louisiana gumbo yaya and crawfish étouffée are the heart of chef Daniel Boulud's special February 12 menu. But your waitress is unlikely to be impressed if you leave a few strands of plastic beads instead of a tip. **(For reservations, call 212-772-2600.)**



BUT IS IT ARF? Edward Aistrop's *Terrier,* up for auction at Doyle New York.

BOOKS

Them: Adventures With Extremists

Jon Ronson started with great material—interviews with conspiracy theorists, Klansmen, and Islamic militants—and his smart, sensible writing and non-contemptuous tone is note-perfect. Expect extremists' accounts of—and we're not kidding here—underage sex slaves and men who can transform themselves into lizards. **(Simon & Schuster; $24; in bookstores now.)**

ART

Dogs in Art

Don't worry: There are no poker-playing bulldogs here. The fourth annual Dogs in Art auction features over 350 paintings, sculptures, and decorations celebrating all things that bark and fetch. Sure, there's kitsch to be had, but there are also portraits of remarkable delicacy and even soul. **(February 12 at Doyle New York, 175 East 87th Street; 212-427-2730; on view now.)**

TOP five

Chocolate Desserts

A Valentine's staple, chocolate is said to be a natural opiate that simulates the feeling of being in love. These sweets are calculated to rev up romance—or at least make you so happy that you won't know the difference.

1. Town

Pastry chef Nancy Kershner fills beignets—those dressy doughnuts—with chocolate ganache. Served with a frozen version of the famed, flaming Café Brulot. **(Chambers Hotel, 15 West 56th Street; 212-582-4445.)**

2. Payard Patisserie & Bistro

If this $60-per-couple, six-dessert "Pour Madame et Monsieur" extravaganza gets your blood racing, just think what the coup de grace—a heart-shaped mound of chocolate and vanilla mousses surrounding a peanut-caramel center—will do for your date. **(1032 Lexington Avenue, near 74th Street; 212-717-5252.)**

3. Gotham Bar and Grill

Alfred Portale's dark, creamy cake with an orange-flower-cream center evokes the Moroccan sun. Or you can warm up the conventional way, with hot chocolate as thick as fondue, topped with a homemade marshmallow. **(12 East 12th Street; 212-620-4020.)**

4. Fresco by Scotto

Call it couples therapy: This bittersweet cake oozing with pudding and doused in butterscotch sauce and gelato is so fabulously gooey you'll be forced to share. **(34 East 52nd Street; 212-935-3434)**

5. Prune

The movie-house kitsch of Gabrielle Hamilton's V-Day fare—a giant truffle dressed as a Hershey's Kiss, topped with vanilla syrup and Red Hots—seems only right at this hot spot where noshing and snuggling are acceptable and even encouraged. **(54 East 1st Street; 212-677-6221.)** JADA YUAN

PHOTOGRAPHS: TOP, COURTESY OF DOYLE NEW YORK; BOTTOM, MARY GEARHART.

PETER RAINER

Out of the Ashes

Last Orders, which follows a group of buddies charged with scattering a companion's remains, offers a remarkably believable portrait of real friendship.

MOVIES HAVE ALWAYS been rampant with buddies, but most of the time we have to accept their camaraderie on faith. The lifelong friends in Fred Schepisi's marvelous **Last Orders** actually seem like lifelong friends. Michael Caine, Tom Courtenay, David Hemmings, Ray Winstone, and Bob Hoskins appear genuinely pleased to be in one another's company, and they use that pleasure to enrich their roles. This is the difference between the latter-day Rat Packers in *Ocean's Eleven* and a dedicated ensemble of artists. The actors here are so extraordinarily adept at portraying the silences and exultations of their characters that the film becomes a kind of ode to comradeship, one unblinkered by cant or sentimentality. When these men stand together, they're bonded as much by regret as by love; they wanted to be more than they are.

PIER GROUP: Michael Caine, Bob Hoskins, Tom Courtenay, and David Hemmings.

Schepisi, adapting the 1996 Graham Swift novel, elegantly balances everyone's stories, even though the narrative is fragmented by flashbacks. A great unity of emotion pervades *Last Orders*. In the beginning, four men gather in a pub in East London to carry out the final request of the recently deceased Jack (Caine), who spent his life as a butcher in the shop his father owned before him. Jack requested that his ashes, which sit before the men in a box on the bar, be scattered off the pier in the Kentish seaside town of Margate. What follows is an odyssey that's part pub crawl and part day of reckoning.

As the men make their way through the countryside in a sleek Mercedes, stopping along the way at the Chatham War Memorial and Canterbury Cathedral, the agitations of 40 years of friendship come to a boil. Jack had been their ringleader, and his presence permeates everything, even when—especially when—he's gone. Vic (Courtenay) is an undertaker, and he has an undertaker's comforting mien; he knows how to smooth out sorrows. Lenny (Hemmings), an ex-boxer with dark, winged eyebrows that make him look like a comic-book Mephistopheles, is a brawler with surprising depths of feeling who, in the middle of one chummy sequence, slips away to weep. Jack's adopted son, Vince (Winstone), a car dealer who borrowed the Mercedes, could never really accept his father as his friend because he recognized the chill inside Jack's bonhomie. Ray (Hoskins), who makes his money at the racetrack, was buddies with Jack from the time he saved his life when they shared a foxhole during WWII; he's a pokey, humble man whose days were enlivened by his more roisterous mate.

Last Orders
Directed by Fred Schepisi; starring Michael Caine, Bob Hoskins, and Helen Mirren.

Collateral Damage
Directed by Andrew Davis; starring Arnold Schwarzenegger, Cliff Curtis, and Francesca Neri.
See Movies listings for details.

Jack's wife, Amy, played heartbreakingly well by Helen Mirren, once called Ray her "little ray of sunshine," and their secret love, a mixture of pity and solace and sympathy, is the most delicately beautiful aspect of the movie. Amy also sensed the chill in Jack's good tidings; on the day of the trek to Margate, as she has done for 50 years, she chooses to go to an institution to see her severely retarded daughter (Laura Morelli)—the child Jack never cared for or visited. Amy's trip, like the men's, is a leave-taking: She is saying good-bye to the daughter who could never comprehend who her mother was.

Graham Swift's much-lauded novel was told from the shifting viewpoints of all these characters. It's a virtuoso display marred by too much literariness. Schepisi removes the filigree from Swift's conception and goes right for the emotional paydirt. He's still saddled with the flashback structure, though, and the bygone sequences don't have the same resonance as the modern ones; the performers playing the mature actors as youngsters can't compete with the richness of their older counterparts. I almost wish Schepisi had dropped the flashbacks altogether and stayed with the main story. The performances are so good that they account for the past without our actually having to *see* it. We recognize in Jack's gadabout eyes the scamp he once was, and the same is true, in different ways, for everyone else.

PHOTOGRAPH BY SIMON MEIN.

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In fairness, no one should be asked to play on a par with these actors at the top of their form. Caine, especially, has never been better, at least not in a movie where he wasn't the main attraction. The sadness in Jack, the way his wheedling, raucous humor covers up his working-class miseries, comes through without a hint of condescension. Schepisi doesn't push these protagonists as "little people." Their stories matter not because of some all-men-are-brothers blather but because we are made to feel in our bones what they are feeling. For these men, the trip to Margate is a preparation for their own deaths. Jack knew it, and by the end, they know it, too, and so do we. We're part of the journey.

Collateral Damage STARS ARNOLD SCHWARZenegger as a Los Angeles firefighter whose wife and son are blown to bits during a terrorist raid on a downtown consulate, and it was originally supposed to open in early October. Presumably now we can handle it. Now we can see the film more objectively for what it is: a stinker. But will audiences flock to it anyway because they want to see an American strike back at bad guys with funny accents? If so, there will be such a rash of this stuff that I wouldn't be surprised if the next *American Pie* were set in Islamabad.

The terrorists in *Collateral Damage*, which was directed by Andrew Davis (*The Fugitive*), are Colombian, but that probably won't matter much to the shoot-'em-up crowd. Neither will the fact that Schwarzenegger's Gordy Brewer is a man of few words—actually, almost none. So what else is new? Circumventing the wimpy State Department, which foolishly believes you can negotiate with terrorists, Gordy manages to muscle his way into Colombia through the back door and smoke out the guy who pulverized his family, a smart-ass revolutionary (Cliff Curtis) in the decades-long civil war who goes by the name El Lobo. (I guess Elfego Baca was already taken.) El Lobo didn't seem all that scary to me; he looks like a pop star on Galavisión. Much scarier is his wife, Selena (Francesca Neri), who could win a staring contest with a coral snake. Our Everyman gets to slide down ravines and waterfalls, elude bullets, and paddle through the jungle into the heart of darkness. (This last sequence could be titled "Arnold, the Wrath of God.") When justice is finally done, the media badgers Gordy for interviews and we are told that he is unavailable for comment. Now, *that's* heroism. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

Snow Motion

More haunting, *butoh*-inspired beauty from Eiko & Koma—only this time, they've added a third dancer. But why mess with success?

HOW LITTLE CAN A DANCER move and still be said to be dancing? The question is nowhere better explored than in the creations of **Eiko & Koma**, recently seen at the Joyce.

For some 25 years, the Japanese-born husband-and-wife team have been choreographing and performing hypnotic two-person works, often set in mystery-suffused scenic environments of their own creation. Although they are essentially *sui generis*, they have been influenced by Mary Wigman's concept of space as the dancer's partner, and by the ideas and tactics of *butoh*, the post-Hiroshima genre that deals with life doggedly re-emerging from extinction and takes slow motion to extremes.

KOMA TOES: Anna Halprin and Koma in *Be With.*

A typical Eiko & Koma production is the 1999 *Snow*, first seen in New York on the Joyce program. The piece is an exquisite exercise in darkness barely illuminated by moonlight and stillness barely disturbed by small, muted shifts in the figures' posture, gestures, and placement in the wintry landscape. The pale flakes inexorably falling upon the white-gowned Eiko and the jet-cloaked Koma (who is, as often as not, half hidden in shadow) read as a metaphor for tears, a kind of cosmic weeping for the sorrow of an unhappy pair of lovers. Both the softly falling snow and the minimally stirring figures seem to aspire to a state of suspended animation. The viewer's attention is compelled not by action, as is the norm in dance, but by suggestion. Brought into being through the artists' reticence, concentration, and pictorial imagination, the element of suggestion is astonishingly varied and powerful. *Snow* conjures up a host of ancient Japanese legends in which malevolent demons devour romance as if it were their prey, as well as nineteenth-century works in the Western canon—Italian operas, French and Russian novels—in which erotic love clasps hands so avidly with tragic death.

Snow is undeniably a fine piece, but nothing new in the Eiko & Koma realm. Indeed, to the viewer not as seduced by its loveliness as I was, it might seem to be that same damned dance the pair keeps doing, with ever more attention to décor, under a title that changes annually. Perhaps the artists themselves realized that they've been painting themselves into a corner (albeit an attractive one), because they were persuaded last year to join forces with Anna Halprin, an avant-gardist in at the birth of postmodern dance who is still feisty at 81.

Eiko & Koma and Anna Halprin
At the Joyce Theater.

Together, the trio worked out a piece called *Be With*, which became the featured number in the Joyce concert, if only for its novelty. In it, the cellist Joan Jeanrenaud plays her own advanced music onstage while the three dancers, clad in ravishing costumes of crumpled gauze in fiery hues, do things in an Eiko & Koma–ish mode, backed by a wall that looks like crushed stone lit by flame. And all of a sudden, this stuff starts telling stories! Halprin appears to be the aged female of the tribe who must be escorted, willingly or no, to her death; a generic nurturing mother who brings solace to Eiko; a mother-in-law to Koma, who confronts her almost brutally, and perhaps sexually. Forty minutes of what might be taken by the irreverent for an ethnographic soap opera concludes with a contrived epiphany in which the three protagonists are raised on high, looking like statuary representing household gods.

What's going on? When they operate alone, Eiko & Koma are not characters in a narrative or even in a situation. They're more like elements of nature, life at a stage of development distinctly primordial, only slightly more apprehending than stones, rivers, and trees. Halprin's presence changes the nature of what occurs not because she is Caucasian but because her contribution has forced upon Eiko & Koma's private universe concerns and attitudes of Western culture innately alien to it. *Be With* was a worthy experiment. It simply turned out not to be the solution to the Eiko & Koma dilemma, common to inventors in a radical, narrow mode: Where do we go from here? ■

Tobi Tobias's reviews can be read at nymetro.com/archive/tobias.

PHOTOGRAPH BY TERRY LAPPE.

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WITH **PRIDE**

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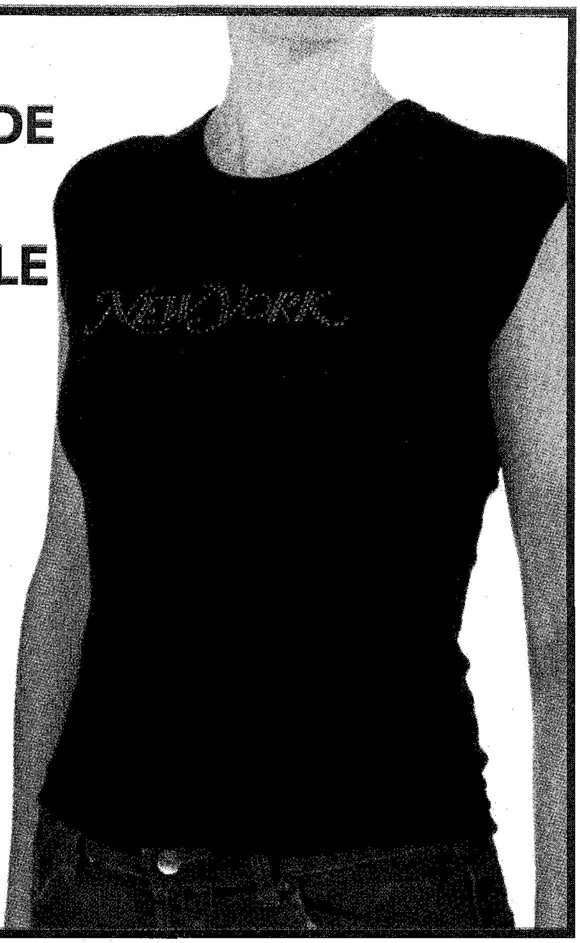

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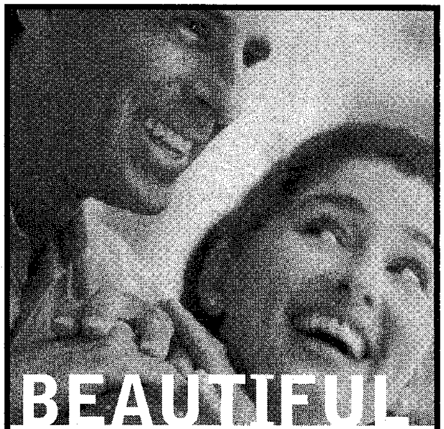

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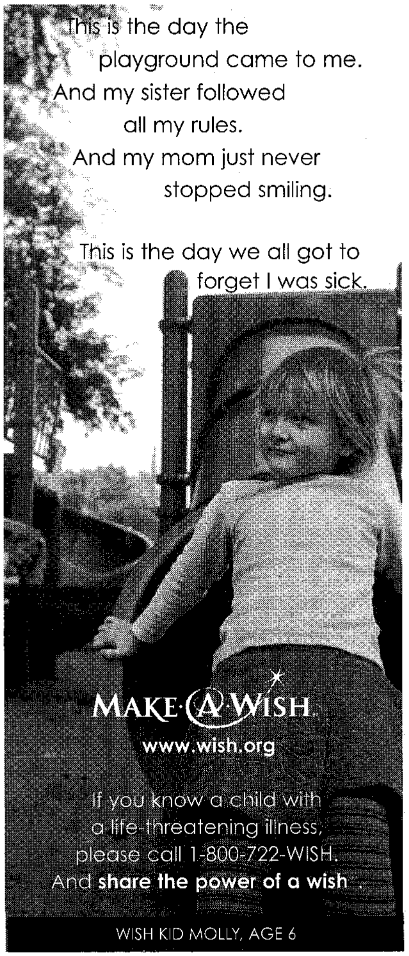
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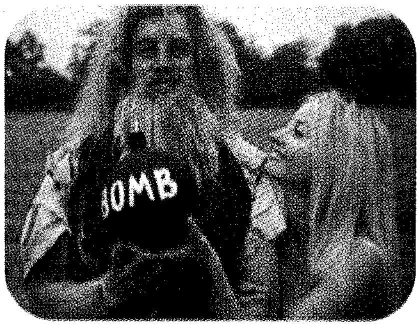
Television | John Leonard

NOT TO BE MISSED, UNDER ANY CIRCUMstances, is the Valentine's Day televersion of Eve Ensler's **The Vagina Monologues** (February 14; 9:30 to 11 P.M.; HBO), which opens up the Off Broadway stage set, roams the streets, interviews a fresh assortment of smart women, and chats to the camera between sketches. Still, the sketches are why we're here, including "Because He Liked to Look at It," and "The Little Coochie Scorcher." After the changes Ensler rings on the orgasmic moan, we no longer require Meg Ryan in *When Harry Met Sally* . . . Ensler is hilarious; you want to buy her I'M YOUR BOB button. She is also angry: Besides sex workers, she has talked to rape victims. Transgressive, to be sure. Transcendent, absolutely.

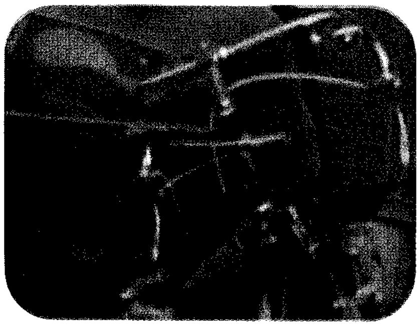
It's a splendid week as well for Black History Month. In ascending order of amazement: There is Harry Lennix as Harlem congressman Adam Clayton Powell Jr., not to mention Vanessa Williams as jazz pianist Hazel Scott, in **Keep the Faith, Baby** (February 17; 8 to 10 P.M.; Showtime), directed by Doug McHenry from a script by Art Washington. Then Eriq Ebouaney as Patrice Lumumba, who lasted only eight months as the prime minister of a Congo newly liberated from Belgium before the CIA decided he should disappear permanently, in **Lumumba** (February 16; 10:05 P.M. to midnight; HBO), Raoul Peck's English-dubbed French-language docudrama. And finally, Roger Guenveur Smith in his own one-man play about the original Black Panther, **A Huey P. Newton Story** (February 13; 9 to 10:30 P.M.; Channel 13), brought from Off Broadway to the small screen by Spike Lee.

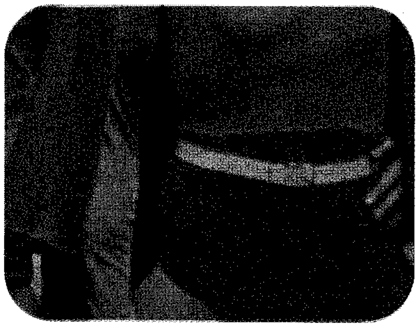
See Clayton Powell, in his early rent-strike days, cutting a deal with Mike Quill of the Transport Workers to support a bus strike; or, new to Congress, following a furious John Rankin all over the House of Representatives, sitting down next to him wherever he lands. See Lumumba, pencil-thin and Malcolm-like, selling beer and civil disobedience, a martyr not only to the Cold War but also to the diamonds of Katanga. (And go read Barbara Kingsolver's Congo novel, *The Poisonwood Bible*.) And then consult with Huey, gangsta rapper before his time—part Lenny Bruce, another part Ali—all nicotine and jive: "Shambo," he says of himself, a combination of Shaft and Rambo. He sought justice, he says, in a state penitentiary, and that's what he found: "Just us." Hard to believe that he was gunned down in 1989 by a drug dealer rather than a cop. ■

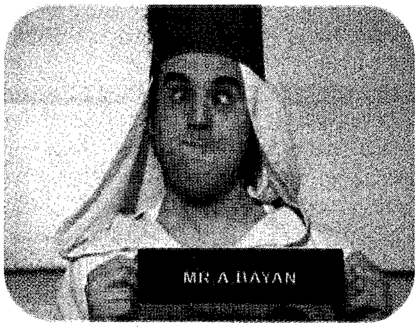
They're silly,



stupid







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BOOKS DANIEL MENDELSOHN

Cheat Sheet

A Multitude of Sins, Richard Ford's new collection of stories, goes light on Envy, Sloth, Greed, and Pride. But the yuppie sin of choice—adultery—is amply represented.

A MULTITUDE? NOT REALLY, but no matter: The one sin that's featured in each of the stories in Richard Ford's strong and searching new collection—adultery—is more than interesting enough to justify an entire book. Yes, there are other peccadilloes here. In **A Multitude of Sins**, as in his two previous story collections and five novels (including the Pulitzer-winning *Independence Day*), the author's preferred demographic is well-educated, well-intentioned, and often well-heeled lawyers and real-estate agents and publishing types who believe that their "life on earth seemed as perfect as ever could be imagined," and who are therefore likely to have a little envy, sloth, greed, and wrath on their CVs. But adultery is Ford's strong suit, and it recurs in this new collection with dizzying variety.

A Multitude of Sins
RICHARD FORD

If this author likes marital betrayals, it's because they illustrate, in such complicated ways, the more profound problem of self-betrayal—the elaborate ways in which so many of us often try, in our everyday lives, to maintain a sense of our own uprightness even as we try to accommodate our wayward impulses. That conflict produces the rueful sense of disappointment that all of Ford's characters share, and that he illuminates so well. In "Privacy," a failing writer obsessively peeps every night at a woman in the building opposite his; when he finally meets her and sees she's an elderly Chinese, the discovery leaves him "feeling oddly but in no way surprisingly betrayed." In "Calling," an upper-class New Orleans lawyer who's left his wife and son for another man comes calling one day, in a rumpled tuxedo, hoping to take the boy duck hunting—and, perhaps, to recover something meaningful from his former life that even he can't name. In the longest story here, "Abyss," a feisty young female real-estate agent who's having an affair with a colleague visits the Grand Canyon with him and realizes, too late, that she doesn't like him at all. The real abyss she ends up falling into at the end of the story is just a symbol for a larger moral and emotional descent she's made.

A Multitude of Sins
By Richard Ford.
Alfred A. Knopf;
286 pages; $25.

And yet whatever the biblical judgments its catchy title promises, Ford's new book shows, if anything, a gratifyingly nuanced indulgence for his self-deluded characters; he knows better than most how to articulate the paradoxes, both benign and malignant, on which most relationships—illicit and otherwise—are founded. "Love . . . was a lengthy series of insignificant questions whose answers you couldn't live without," muses an American attorney who's carrying on with a Canadian architect's wife in "Dominion"; in "Charity," a lawyer who's learned about her ex-cop husband's affair realizes, without rancor and indeed a little admiringly, that "the strongest force keeping them together" isn't love but "a matching curiosity about what the character of their situation was, and the novelty that neither of them knew for sure." That bemused sense of compromise gives Ford's characters their depth. As they say good-bye one last time, the architect's wife gratefully assesses her lover: "You sort of have principles." It's a caption that would suit pretty much every character here.

Some of these stories are overwrought. Ford likes to write big, symphonic novels, and in a few of the tales collected here, there's too much conducting—he often tells *you* what you should figure out for yourself, not least what the stories are "about" ("What matters is simply a choice we make, a choice governed by time and opportunity"). The most ambitious piece in the collection is also the most flawed—the title alone, "Puppy," should raise red flags—featuring not only a childless marriage strained by the unexpected arrival of the eponymous canine but also a flashback to a visit to Robert Frost's cabin and not one but two highly symbolic dreams. ("Dreams always mean something obvious," a character thinks. Too true.) A few others here—one about a man who runs into his ex-mistress's husband in Grand Central; another, one in which a businessman's mistress arranges for him to be confronted by an actor posing as her husband—similarly sink under the weight of their own contrivances.

Still, as in successful marriages, it's the good parts you'll tend to remember here; the occasional misstep—like adultery, according to that ill-fated Realtor—"erased itself once the performance was over." Ford's deep curiosity about the mysterious foibles that lead us into marriages and affairs alike gives this subtly observed new collection its own "strong force," and yields a multitude of blessings. ■

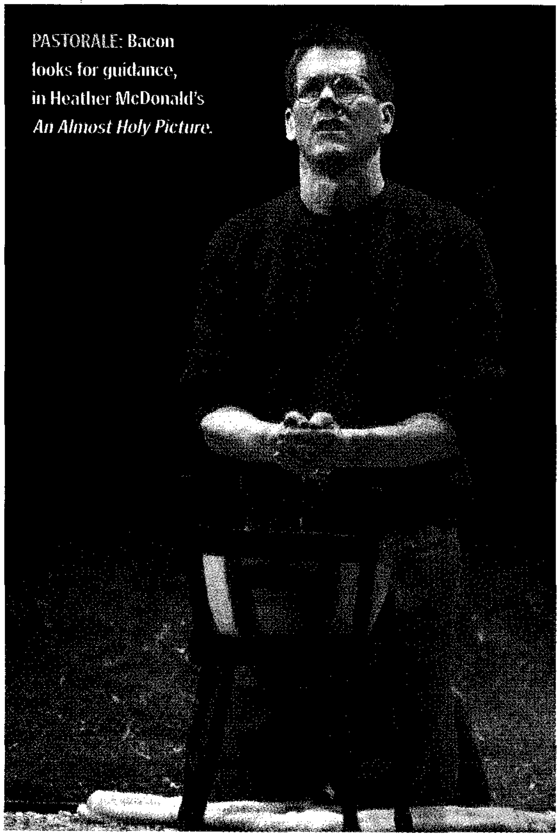
Daniel Mendelsohn's reviews can be read at nymetro.com/archive/mendelsohn.

Clerical Error

Kevin Bacon goes solo as a priest who finds himself six degrees of separation from church and God; for the beleaguered citizenry of Tristan da Cunha, the separation is considerably greater.

THERE ARE TWO KEVIN BACONS: a rocker or rebel with his hair up, and a yuppie or striver with his hair down. I prefer the former, but in Heather McDonald's **An Almost Holy Picture** we get the latter. This is what we used to call a religioso piece; it is about God, angels, miracles, and wrestling with one's faith, and unless you follow that particular sport, hard to swallow. Catholics and Jews are best at it; McDonald is Episcopal.

We have a monodrama: the thoughts and recollections of Samuel Gentle, former Episcopal priest, now cathedral groundskeeper (a likely story!), husband to Miriam, a professor of anthropology, and father of Ariel, a little girl afflicted with the inherited and incurable disease lanugo, where fine, silky hair covers face and body.


PASTORALE: Bacon looks for guidance, in Heather McDonald's *An Almost Holy Picture.*

Shit happens: In a school-bus accident on the southwestern mesas, nine children perish. In a photography show on Cape Cod, an odd teenager, Angel Martinez, exhibits his pictures of Ariel, one a nude. Samuel tears them down. McDonald's other issues range from the mystic beliefs of Hopi Indians to gardening and the religious significance of hair, from a New Mexican Hispanic woman's comic quarrel with God to Ariel's notion that Angel, in a tuxedo and smoking a cigarette, really is an angel.

An Almost Holy Picture
By Heather McDonald; starring Kevin Bacon.

Further Than the Furthest Thing
By Zinnie Harris; directed by Neil Pepe.

Sorrows and Rejoicings
Written and directed by Athol Fugard.

The Guys
By Anne Nelson; starring Sigourney Weaver and Bill Irwin.

See Theater listings for details.

After all this, it should come as no surprise that part of *An Almost Holy Picture* is written in verse, though in McDonald's egalitarian way, the prose is indistinguishable from the poetry. Which, would you say, is this: "The sea is calm. The tide is full. The moon lies fair upon the straits . . . The waves draw back and roar the eternal note of sadness in"? Is this a parody of "Dover Beach" or what?

No mystery about Bacon's attraction to this material. He gets to bestride a giant stage by himself, change flashy emotions like shirts (only faster), and speak in the voices of male and female Hispanics, an old bishop, a small daughter, an eccentric wife (especially when she is playing Amanda Wingfield at the Truro summer theater), and he acts it all better than it deserves. But there are mysteries for the audience to grapple with. How come Miriam's arms are too short for bathing Ariel? Is that like wrestling with God? Why, when Ariel is old enough to shave herself, does the blood from her nicks fill her basin with what looks like Kool-Aid? And why does Samuel have to empty it in our faces? Why would Kevin Adams, the usually able lighting designer—no doubt with the collusion of Michael Mayer, the director—project Rothko-like images on the backdrop of Mark Wendland's confusing set? And why don't the kids who jeer at Ariel ever call her *Hariel*?

VERSE DRAMA BY WOMEN SEEMS to be in: The Manhattan Theatre Club, taking temporary leave of its senses, foists on us **Further Than the Furthest Thing**, by Britain's Zinnie Harris. The "thing" in question is the tiny British Atlantic island of Tristan da Cunha, equidistant from South Africa and South America, and reachable by one ship every six months. Its sparse population comprises the seven families descended from seven shipwrecked sailors, but it is unclear whether inbreeding or bad writing makes the play's five characters stupid, ridiculous, or both. Tristan was hit by volcanic eruption in 1961; its population was evacuated to Southampton, where, however, it could not take root.

So much is history. But, as Harris says in a note, she promptly departed from it, although "the real version is richer still." Her own poorer version derives loosely from tales told by her grandpa, who for some years was the Anglican priest on Tristan (here we go again!). Act One takes place on Tristan, Act Two in England, called Hengland by the Tristanians, even as the penguin's eggs they ate were called pennyguin's heggs. The language is mostly the quaint island patois—not the stuff of verse drama. But Harris also supplies illegitimate birth, wretched marriage, infanticide, suicide via factory explosion, and the sacrifice by lottery of seventeen islanders when the food

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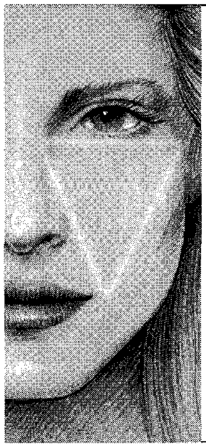

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supply is too short—which Harris must think *is* the stuff of verse drama.

It's hard to tell whether the noxious fumes come from the volcano, the writing, or the acting. In the case of Dan Futterman, I'm pretty sure it's the second; in the case of Jenny Sterlin, I hope the third. The production values are, as usual at MTC, good—though Loy Arcenas's England is more arid than Tristan's lava rock, perhaps intentionally. Neil Pepe had the unenviable job of directing this almost unholy mess.

NO LONGER ABLE TO TURN OUT PLAYS ABOUT apartheid, Athol Fugard is reduced to memories of apartheid, though by now even poultry farming or well digging would provide welcome relief. Of course there is always a sort of plot, which in **Sorrows and Rejoicings** concerns Dawid Olivier, a poet in the South African heartland who has just been laid to rest in the village cemetery by Allison, his English wife, and Marta, his black servant and mistress, by whom he had Rebecca, now 18. For some 90 minutes, the three survivors stand around Dawid's living room, reminiscing and recriminating; the women often at a big stinkwood table, the girl mostly sullen and silent in the stylized doorway of Susan Hilferty's ineptly minimalist set.

They are periodically interrupted by the deceased, who bursts in on them with raucous confessions, as all three adults patch together Dawid's exile from the homeland for political reasons, his life in London, eventual leukemia, and return to the Karoo to die. The foursome take turns prattling while one or two mope or stalk about, there being no action to speak of. With perfect consistency, Fugard has directed as boringly as he has written. John Glover, Charlayne Woodard, Judith Light, and Marcy Harriell might as well save their breath for all the life they can breathe into these dud characters.

The Guys, BY PROFESSOR ANNE NELSON, IS not so much a play as a set of eulogies commissioned from her by a fire captain for some men he lost at ground zero. We hear her coax the men's stories from the captain's faltering lips, then get his delivery of the finished eulogies. This elicits both repetitiousness and an involuntary but inescapable self-regard from the author, who, on the shortest notice and with no previous experience as eulogist or dramatist, proved so proficient. But given the historic and tragic resonance of the events, and Sigourney Weaver and Bill Irwin's expert and moving delivery, *The Guys* cannot but hit home. ■

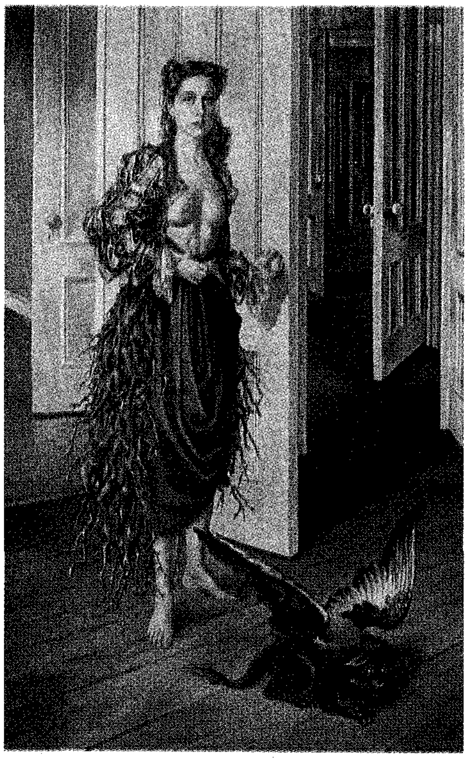
John Simon's reviews can be read at nymetro.com/archive/simon.

ART MARK STEVENS

Surrealistic Pillow Talk

A new Met show reveals the Surrealists as you've never seen them before—though their excursions into the erotic look disarmingly innocent today.

'He was in love with love in a world that believes in prostitution," said Marcel Duchamp of the Surrealist leader, André Breton. Something similar could be said of most of the Surrealists. Their idea of love had little in common, of course, with the sugary and restrictive sentiments of bourgeois society. Surrealist passion, freed from scruple and calculation, would liberate desire and reveal the half-seen worlds that lay behind mundane reality. It would unlock a magical place of wit and ardor where Venus could be both a delightful muse and a magnificent monster. It was this pure world of the imagination, not the prostituted world of most daily life, that represented essential "reality" to the Surrealists. In the large survey that opened last week at the Metropolitan Museum of Art, **Surrealism: Desire Unbound**, the curators have particularly emphasized the erotic charge of the style. It is a poignant emphasis—for the mood of love has changed since the heyday of Surrealism.



WINGS OF DESIRE: Dorothea Tanning's *Birthday* (1942).

The show at the Met is an adaptation—by William S. Lieberman and Anne L. Strauss—of an exhibit organized by the Tate Modern in London. Though smaller than the London show, it is still large enough. It includes more than 300 works of painting, sculpture, and photography, and various books, papers, and Surrealist bric-a-brac. All the best-known proponents of the style are represented, among them Breton, Masson, De Chirico, Bellmer, Dalí, and Man Ray. (None is presented in depth, as this is a survey.) Important artists influenced by Surrealist ideas but not necessarily Surrealists with a capital *S* are also represented, notably Picasso, Miró, Giacometti, and Gorky. Much of the show's interest comes from the chance to see less-familiar works. The sculptor Maria is not well known today, for example, but her work *The Impossible III*—which resembles two lovers transformed into a hungry Venus flytrap—is a vision of devouring desire that you will not soon forget. Lieberman is a curator who is especially good at remembering overlooked art and making revealing comparisons. Since Surrealism itself relished the surprising and perverse juxtaposition, "Desire Unbound" is full of artistic and curatorial play.

Surrealism: Desire Unbound
At the Metropolitan Museum of Art; through 5/12.
See Art listings for details.

Still, the exhibit confirms once more that "official" Surrealist art has not worn especially well. Surrealism was a highly mannered café style that often depended upon the merely clever, which could quickly grow tiresome. It led the ordinary and amateurish to fancy themselves geniuses, since it placed the individual imagination over tradition, and spontaneity over schooling. Often, there was a home-movie sameness to its erotic dreaming—a period look—that belied the originality the style cultivated. And some of the painting, in particular, was just god-awful. Yet the importance of the movement cannot be overestimated. In the twenties and thirties, it provided the essential spark to a number of great artists on the margins of the official style. It seemed to give them the courage to be themselves. Without the liberating air of Surrealism, for example, Pollock would not have become Pollock. And Miró, Giacometti, and Gorky would probably never have found their individual ways. In even the minor or failed efforts of the period, moreover, there is something gallant—the spirit of explorers out looking for new continents.

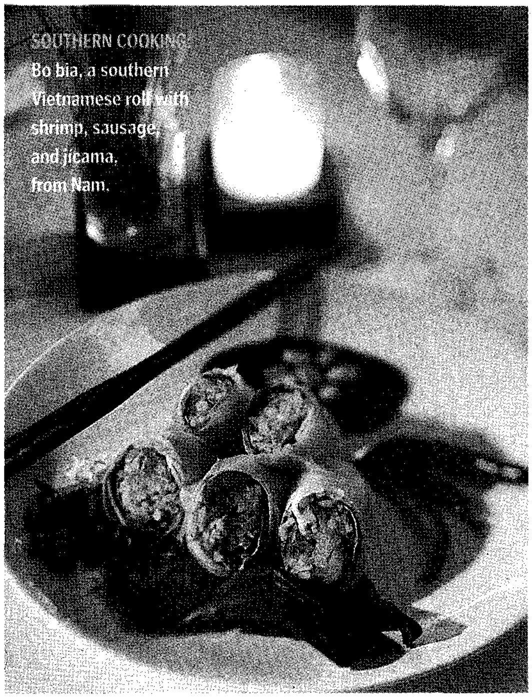
In the first half of the twentieth century, it was not only the Surrealists who believed that desire unbound would renew the world; many people of that time fell in love with love. Think of the heat that D. H. Lawrence brought to the novel. So strongly did the Surrealists believe in the scale and power of love (including its terrors) that they now appear almost innocent to our more jaded time. All those snapshots of Surrealist couples in which the woman has opened her blouse—as if that alone meant freedom and was, besides, the most casually and stylishly daring thing to do in the world—seem fetchingly naïve. Even the pornography has a certain purity. In their unconstrained new world of desire, there was to be nothing small or pinched. The Surrealists' prose was unashamedly purple. They could talk for hours about a mythological creature called Woman. A Man Ray nude appeared to be more than a nude—it was Yearning herself. Even the comedy was enlarging. Duchamp's *Female Fig-leaf* both revealed and concealed. In those days, sex still had secrets. Love still seemed young. ■

Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

PHOTOGRAPH COURTESY OF THE METROPOLITAN MUSEUM OF ART.

Roll Playing

A seemingly infinite variety of irresistible rice-paper rolls, redolent of coriander or lemongrass, signals Nam's authenticity; fusion—some of it harmonious, some not—is the way of TanDa.



SOUTHERN COOKING: Bo bia, a southern Vietnamese roll with shrimp, sausage, and jícama, from Nam.

AS A GENERAL RULE, EVOCATIVE foods tend to come in small packages. Englishmen may wax lyrical about their leaden meat pies, and there are probably a few Texans who grow misty-eyed over the giant beefsteaks of their youth. But the truly Proustian items (Chinese moon cakes, Coney Island hot dogs, oysters from Belon) tend to be bite-size. It's true in Vietnam, too, where rice-paper rolls are a kind of national madeleine. They're deep-fried (cha gio) and eaten like bonbons, or rolled cold around grilled shrimp, fresh vermicelli, and sprigs of lettuce and coriander (tom cuon). In the central part of the country, the rice skin tends to be thicker, and the rolls are stuffed with lettuce and strips of barbecued beef marinated in lemongrass and sesame (thit nuong cuon). In the south, you'll find a similar delicacy, only wrapped around crunchy jícama, specks of shrimp, and slices of sweet Chinese sausage (bo bia). They're sold fresh on the street, cut in diagonal, candy-size sections small enough to fit in a child's hand.

I know this not because I'm a globe-trotting gourmand (although I have dined in Vietnam); I know it because I devoured about 30 little bo bias during one of my recent visits to **Nam**, the fine new Vietnamese restaurant on Reade Street, in TriBeCa. Nam's managing partner, Steven Duong, is a Saigon native and former co-owner of the restaurant Cyclo, in the East Village. The walls of his new establishment are colored a soothing Mylanta green and decorated, here and there, with poles of illuminated bamboo. Sprouts of wheat grass adorn each table, and the sound system emits a continuous loop of the kind of New Age gong-and-flute music you hear at goofy fusion restaurants farther uptown. There's nothing New Age or goofy about the cooking, however, which is an elegant mixture of home-style recipes (flavorful noodle soups, grilled pork and vermicelli), street foods (rice-paper rolls), and standard restaurant dishes (crispy red snapper), all orchestrated by three genteel ladies who learned their trade in the kitchens of Saigon.

Nam
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TanDa
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near 25th Street;
212-253-8400.

The eldest of the chefs at Nam, Tiem Pham, speaks no English, which is no handicap, since she and her sister, Hoang Do, and their associate Qui Tram shop each morning for fresh ingredients in the markets of Chinatown. Maybe that's why the skin on my first batch of lemongrass beef rolls felt warm and sticky, as if it had been made minutes before (it had). The shrimp in my shrimp roll (or "summer roll," to Stateside diners) was fresh grilled, not boiled, and the contents accompanying it (vermicelli, lettuce, coriander) weren't stale or over-refrigerated. My green-papaya salad, another dish with a fresh shelf life of about five minutes, was crunchy and pleasingly laced with peanuts, mint, and strips of sweetly cured beef. After that came a small platter of baby back ribs, charred around the edges and tasting of burnt sugar; exotic packets of shrimp-flavored rice paste folded into steamed banana leaves (banh la); and a delicious, slightly curried mélange of sautéed monkfish, peanuts, and water chestnuts (ca bam) served atop a big, pancake-size rice cracker.

Ca bam is a communal dish in the south of Vietnam, a sophisticated cousin to the American nacho. It's eaten in groups, with glasses of beer, although I scarfed my helping in happy solitude (I was on jury duty), between decorous sips of ginger tea. The noodle and soup dishes were equally fine, although my bowl of pho (rice noodles in oxtail broth) seemed a little watery.

Among entrées, a platter of steamed sea bass was mushy, but the crispy red snapper was perfectly fresh and served without the vulcanized carapace of crust you find in most Southeast Asian restaurants. My favorite poultry dish at Nam was the simple roast chicken (glazed with sesame and chewy bits of crushed garlic), and if you're partial to bean curd, $4 will buy you a generous square of tofu, lightly crusted with lemongrass and chili. For dessert-loving Yankees, there's also a dense form of banana bread (bombed with burnt coconut flakes and vanilla ice cream) and, to chase it all down, cups of fierce Vietnamese coffee, spiked with sugar and sweet, creamy deposits of condensed milk.

THERE'S AN APPROXIMATION OF REAL VIETnamese coffees on the menu at **TanDa** (although the cappuccino is better), and the first shrimp rolls I spotted were being dis-

PHOTOGRAPH BY KENNETH CHEN.

mantled by a raucous group of ad executives, using their knives and forks. But then TanDa (it's the name of a Vietnamese poet and gastronome) doesn't make any real claims to authenticity. The establishment, which occupies a former OTB parlor on lower Park Avenue, is the brainchild of two of the former owners of Moomba, and the theme they've chosen for their new venture is Southeast Asia. Fleets of shrunken tea stools have been installed in the upstairs bar area, and the restaurant is strung with lanterns made from conical Vietnamese fish baskets. The waiters are dressed in darkly iridescent shirts, like bottle flies, and the menu, as composed by executive chef Stanley Wong (formerly of the Mandarin Oriental Hotel in Hong Kong), is a festival of sometimes clunky, sometimes tasty fusion foods like Maine lobster doused with carrot and ginger tea (clunky), and pork tenderloin glazed with mung beans (semi-tasty).

Chef Wong's pupu platter ($25 for two people) features decent-quality spring and rice-paper shrimp rolls, and a variety of esoteric dipping sauces that were difficult to identify in the nightclub gloom. Among appetizers, stick to the noodle soups (a hearty version of pho and a tangy coconut curry broth called Malaysian seafood laksa) and the steamed rice-noodle tian, a multitiered ravioli construct layered with helpings of mashed eggplant and savory braised oxtail.

The entrées mostly feature standard, Western portions of meat, smeared in sweet, somewhat bizarre, occidental sauces. My overdone steak was covered in a liquefied jam substance called "prickly ash berry jus," and the well-cooked Balinese roasted duck could have done without a sticky reduction made with palm sugar. The desserts were similarly cloying, except for a plate of crumbly, warm chocolate-chip cookies, served with a bowl of coconut milk. Close your eyes when you take a bite of this great American delicacy; at TanDa, it's as close to Proustian reverie as you're likely to get. ■

Nam, Lunch, Monday through Friday, noon to 3 P.M. Dinner, seven days, 5:30 to 11 P.M. Appetizers, $4 to $8; entrées, $8 to $18. A.E., M.C., V.

TanDa, Lunch, Monday through Friday, noon to 3 P.M. Dinner, Monday through Saturday, 6 to 11 P.M. Late-night menu, Tuesday through Saturday, 11:30 P.M. to 3 A.M. Appetizers, $11 to $13; entrées, $17 to $25. A.E., M.C., V.

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Esquire

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Movies

Edited by Ben Kaplan

NEWTHISWEEK

Crossroads
Britney Spears stars as a small-town teenager on a cross-country trip to Los Angeles with her childhood best friends for a talent contest that might make them stars. Directed by Tamra Davis (*Billy Madison*). (1 hr. 34 mins.; PG-13) • Opens 2/15.

Hart's War
In the riveting opening of Gregory Hoblit's film of John Katzenbach's novel, Lieutenant Tommy Hart (Colin Farrell) gets captured, tortured, and sent to a Nazi POW camp. The movie heads downhill from there, however, as a suspicious race killing leads to a preposterous in-prison court-martial (with a lifeless Bruce Willis as Hart's nemesis) in this uneasy hybrid of *Stalag 17* and *A Few Good Men*. (2 hrs. 5 mins.; R) • Opens 2/15.

John Q
Nick Cassavetes (*She's So Lovely*) directs Denzel Washington as John Q. Archibald, a factory worker who holds a hospital hostage when his son becomes ill. With Robert Duvall and James Woods. (1 hr. 58 mins.; PG-13) • Opens 2/15.

Last Orders
Michael Caine plays a deceased English butcher whose life is retold through the reminiscences of his wife and his four best friends. Written and directed by *Roxanne's* Fred Schepisi. (See Rainer, page 166.) (1 hr. 49 mins.; R) • Opens 2/15.

Much Ado About Something
Australian documentarian Michael Rubbo investigates the theory that Christopher Marlowe ghost-wrote Shakespeare's works. (1 hr. 33 mins.; NR) • Opens 2/13.

Return to Neverland
Animated sequel to *Peter Pan*, set during World War II, picks up as Wendy's niece is kidnapped by Captain Hook. (1 hr. 34 mins.; G) • Opens 2/15.

Revolution OS
The OS in J.T.S. Moore's documentary stands for "open source," a computer-operating system designed to topple Microsoft, and the link connecting the hackers in this film. (1 hr. 25 mins.; NR) • Opens 2/15.

Scratch
Director Doug Pray's loving portrait of D.J. culture has hip-hop luminaries to spare, from D.J. Qbert to Mix Master Mike to Afrika Bambaataa, all expounding on the past, present, and future of turntablism. With so much hero worship, there isn't much room for introspection, but it's still the most danceable documentary of the year. (1 hr. 30 mins.; R) • Opens 2/15.

Super Troopers
Decked out in goofy mustaches and starched uniforms, the five-man comedy team Broken Lizard plays a bunch of stoner Vermont state troopers doing battle with local cops and inept drug smugglers while trying to save their own jobs. But despite some winning offhand gags, Lizard's skit-based humor doesn't cohere. Co-starring Brian Cox and Marisa Coughlan. (1 hr. 40 mins.; R) • Opens 2/15.

Umberto D.
A new 35-mm. print of Vittorio De Sica's 1952 masterpiece about, very simply, a few days in the life of an ordinary man. (1 hr. 31 mins.; NR) • Opens 2/15.

Wendigo
A well-to-do family goes off into the mountains for a weekend getaway and finds itself at the mercy of drunken rednecks and the titular Indian woodland demon in art-horror auteur Larry Fessenden's homage to *Deliverance, The Shining*, and everything in between. Sends actual chills up your spine for about an hour, but then fades. Starring Jake Weber and Patricia Clarkson. (1 hr. 32 mins; R) • Opens 2/15.

REVIEWS BY BILGE EBIRI

HOSPITAL, CORNERED: Denzel Washington in *John Q.*

New Films

Ali
Ambitious and overwrought, Michael Mann's movie works best as a study of Ali (Will Smith) as a son-of-a-bitch *Raging Bull;* when it tries to emblematize Ali as a righteous Everyman, it becomes hagiographic. (Rainer; 12/24/01) (2 hrs. 22 mins.; R) • 23.

★ Amélie
Jean-Pierre Jeunet's frenetic frolic is about a Parisian waitress who sees herself as the rescuer of sad souls. Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 1; 11; 14; 25; 45; 62.

American Adobo
Director Laurice Guillen's romantic comedy follows the lives of five friends who've moved from rural Asia to downtown New York. (1 hr. 44 mins.; R) • 2.

A Beautiful Mind
Russell Crowe plays the real-life mathematician and paranoid schizophrenic John Nash in this rather conventionalized view of madness and creativity. Crowe has a lumbering grace as Nash, but his performance is too lumpy and indrawn. Ron Howard directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 9; 11; 14; 15; 21; 27; 29; 42; 48; 49; 52; 56; 59; 61; 63; 69; 70; 71; 72; 74.

Beijing Bicycle
Two Chinese boys vie for the same bicycle in *So Close to Paradise* director Wang Xiaoshuai's story of an unlikely friendship crossing social classes. In Mandarin, with English subtitles. (1 hr. 53 mins.; PG-13) • 7; 37.

Big Fat Liar
When a Hollywood producer (Paul Giamatti) turns a junior-high-school student's essay into a hit film, the 14-year-old (*Malcolm in the Middle's* Frankie Muniz) road trips to California to reclaim his work. Directorial debut of Shawn Levy. (1 hr. 28 mins.; PG) • 9; 11; 15; 21; 28; 29; 35; 40; 42; 43; 44; 50; 51; 52; 54; 56; 57; 59; 63; 68; 69; 71; 72; 74.

Birthday Girl
Nicole Kidman plays a Russian mail-order bride and Ben Chaplin is the withdrawn British clerk who sends for her. Kidman doesn't seem remotely Russian, and the film's tone wobbles between screwball comedy and something like *Straw Dogs* lite. (Rainer; 2/11/02) (1 hr. 33 mins.; R) • 6; 13; 14; 15; 16; 17; 26; 42; 46; 52; 55; 61; 66; 67; 70; 71; 72; 74.

★ Black Hawk Down
Ridley Scott's lacerating war movie set in Mogadishu, Somalia, during a disastrous 1993 campaign puts you right into the clamor of combat. But it's so devoid of vivid characterizations and political context that it becomes numbing and repetitive. Josh Hartnett, Sam Shepard, and Tom Sizemore co-star. (Rainer; 1/1/02) (2 hrs. 23 mins.; R) • 9; 11; 14; 15; 21; 31; 33; 36; 39; 42; 43; 44; 49; 51; 52; 56; 59; 61; 63; 68; 69; 70; 71; 72; 74.

The Brotherhood of the Wolf
It's an overlong, overloud mélange. Co-stars Monica Bellucci, Samuel Le Bihan, and Mark Dacascos as a mystical Iroquois warrior. (Rainer; 1/14/02) (2 hrs. 25 mins.; R) • 9; 16; 20; 38; 44; 51; 69; 72.

Collateral Damage
Arnold Schwarzenegger plays an L.A. firefighter who goes after Colombian terrorists after they blow up his wife and son. Originally slated for a fall release, this film can now be seen more objectively for what it is: a stinker. (Rainer; 2/18/02) (1 hr. 55 mins.; R) • 9; 11; 14; 15; 31; 33; 35; 38; 39; 40; 41; 43; 44; 47; 49; 50; 51; 52; 53; 54; 57; 59; 60; 61; 63; 65; 66; 67; 72; 73; 74.

The Count of Monte Cristo
James Caviezel plays an escaped nineteenth-century French prisoner who seeks revenge on his betrayers. Directed by Kevin Reynolds (*Waterworld*). (1 hr. 45 mins.; PG-13) • 9; 11; 14; 15; 17; 21; 31; 38; 39; Bay Plaza; 44; 48; 51; 55; 57; 58; 59; 61; 71; 72; 73; 74.

Dinner Rush
Danny Aiello is a stressed TriBeCa restaurateur in the second feature by director Bob Giraldi (*Hiding Out*). With Sandra Bernhard. (1 hr. 40 mins.; R) • 5.

★ Domestic Violence
Fred Wiseman's new documentary is one of his most powerful. Shot mostly in a Tampa shelter called the Spring, the film shows us women and children and case-workers attempting to cope with their predicament. (Rainer; 2/4) (3 hrs. 16 mins.; NR) • 4.

★ Gosford Park
Robert Altman's murder mystery is set in a British estate in 1932, and it boasts perhaps the best cast in the movies right now, including Alan Bates, Helen Mirren, and Michael Gambon. The film is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 9; 12; 14; 15; 21; 24; 42; 48; 62.

Harry Potter and the Sorcerer's Stone
Chris Columbus's literal-minded, scrupulously faithful rendition of J. K. Rowling's beloved children's best-seller lacks transcendence. (Rainer; 11/19/01) (2 hrs. 22 mins.; PG) • 23.

★ Hedwig and the Angry Inch
An East German rock-and-roll drag queen (John Cameron Mitchell) winds up in Junction City, Kansas, in a winning film version of the popular Off Broadway

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 181.**

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OPENS IN MANHATTAN ON FEBRUARY 22

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play. (1 hr. 31 mins.; R) • 8.

I Am Sam
Sean Penn plays a single father trying to gain sole custody of his daughter in this mush-minded tearjerker. Penn is entirely believable, but his very authenticity in the role guarantees its limitations. Dianne Wiest has a startling cameo, but Michelle Pfeiffer, as a high-strung lawyer, gives one of her rare terrible performances. Jessie Nelson directed. (Rainer; 12/24/01) (2 hrs. 10 mins.; PG-13) • 2; 13; 15; 16; 17; 31; 42; 49; 52; 58; 61; 72.

★ In the Bedroom
Todd Field, in his directorial debut, has made a fine, straightforward film, about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary, and the rest of the cast, which includes Marisa Tomei, Nick Stahl, and William Mapother, is well served by Field's principled indulgence. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 1; 12; 14; 15; 16; 28; 37; 45; 48; 49; 58; 61; 71; 74.

Iris
Irene Worth and Jim Broadbent are Iris Murdoch and John Bayley in Richard Eyre's overly fussy movie about the famous English literary couple and Murdoch's descent into Alzheimer's. (Rainer; 12/10/01) (1 hr. 33 mins.; R) • 9; 37.

Opening

The Beat Stops Here

If Jack Kerouac and Neal Cassady had been two midriff-baring hotties, maybe *On the Road* would've been more like **Crossroads**, the Britney Spears vehicle directed by Tamra Davis. In the film, Britney and best bud Taryn Manning (pictured, with Anson Mount) road-trip from Georgia to California to take a chance on Hollywood stardom. Somewhere, Bob Dole is all dimples. Opens February 15.

PHOTOGRAPH BY RICHARD FOREMAN.

Italian for Beginners
Lone Scherfig's Dogma 95 film is set at a community-center foreign-language class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 1; 24; 37.

Jimmy Neutron: Boy Genius
Animated spinoff of Nickelodeon's popular series about the world's smartest boy, who battles evil and saves the Earth but still has to face his parents and school. (1 hr. 22 mins.; G) • 16; 43; 44; 51; 59; 63.

Kandahar
Iranian writer-director Mohsen Makhmalbaf's film is about a female journalist (Nelofer Pazira) who must bypass the Taliban to rescue a suicidal sister in Afghanistan. In Farsi, with English subtitles. (1 hr. 25 mins.; NR) • 2; 23.

Kate & Leopold
Meg Ryan and Hugh Jackman live in the same city, but they're from different time zones—Ryan in contemporary New York, Jackman in the late nineteenth century. Directed by *Girl, Interrupted*'s James Mangold. (2 hrs. 2 mins.; PG-13) • 16; 64.

Kung Pow: Enter the Fist
Steve Oedekerk stars as a mediocre karate master attempting to avenge his parents' death in this martial-arts spoof, which he also directed. (1 hr. 27 mins.; PG-13) • 9; 10; 11; 16; 28; 43; 44; 49; 51; 56; 61; 67; 70; 72; 74.

Lantana
Anthony LaPaglia plays a Sydney police detective whose search for a missing psychiatrist intersects with four unhappily married couples—including him and his wife. Directed by Ray Lawrence. (2 hrs.; R) • 7; 10; 37; 62.

★ The Lord of the Rings: The Fellowship of the Ring
For most of the way, Peter Jackson's film of J.R.R. Tolkien's book *The Fellowship of the Ring* is powerfully imaginative. The cast includes Elijah Wood, Ian McKellan, and Cate Blanchett, and they have the same gnarly, paradisiacal quality as the imagery; they're artworks all on their own. (Rainer; 12/25/01) (2 hrs. 40 mins.; PG-13) • 9; 14; 15; 21; 26; 36; 39; 42; 43; 49; 51; 59; 61; 69; 72; 74.

The Man Who Wasn't There
The movie isn't there, either. (Rainer; 11/5/01) (1 hr. 56 mins.; R) • 2.

Monster's Ball
Billy Bob Thornton plays a Georgia death-row prison guard who winds up in a depth-charged affair with the wife of a man he helped execute. As the wife, Halle Berry is hell-bent on showing us how unglamorous she can be, but her bracing openness periodically snaps the movie out of its arty dreamwalk. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 5; 13; 16; 30; 37; 39; 44; 46; 48; 52; 62; 74.

The Mothman Prophecies
Richard Gere plays a widowed newspaper reporter who becomes consumed by paranormal activity in West Virginia. Directed by Marc Pellington (*Arlington Road*). (1 hr. 52 mins.; PG-13) • 6; 13; 14; 15; 16; 28; 32; 38; 39; 43; 44; 49; 51; 52; 54; 56; 57; 59; 61; 62; 68; 71; 72; 73; 74.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. (Rainer; 10/22/01) (2 hrs. 26 mins.; R) • 3; 16; 19; 34.

No Man's Land
Three soldiers, two Bosnians and a Serb, are stuck between enemy lines during the Bosnian war in Bosnian writer-director Danis Tanovic's Golden Globe–winning debut feature film. (1 hr. 37 mins.; R) • 2; 10; 16.

★ Ocean's Eleven
Steven Soderbergh shoots the works in this snazzy, somewhat chilly stars-on-parade heist movie set in Vegas. George Clooney and Julia Roberts co-star, but Soderbergh's direction is the real show here: It's an eye-in-the-sky tour de force. (Rainer; 12/10/01) (1 hr. 45 mins.; PG-13) • 6; 15; 16; 31; 33; 42; 51; 56; 59; 69.

Orange County
Jake Kasdan's ensemble comedy is about a graduating high-school senior (Colin Hanks) and his quest to get into Stanford. (1 hr. 27 mins.; PG-13) • 23; 44; 59; 68.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenábar. (2 hrs. 25 mins.; PG-13) • 22; 23.

Piñero
Benjamin Bratt is seventies outlaw poet Miguel Piñero in Leon Ichaso's (*Sugar Hill*) film. (1 hr. 34 mins.; R) • 5; 42.

Rollerball
Director John McTiernan's futuristic remake of the Norman Jewison film stars Chris Klein, LL Cool J, and Rebecca Romijn-Stamos as teammates whose toughest opponent is the league's bloodthirsty owner, played by Jean Reno. (1 hr. 39 mins.; PG-13) • 6; 14; 15; 16; 28; 31; 39; 40; 41; 42; 43; 44; 47; 49; 50; 51; 53; 54; 56; 57; 58; 59; 60; 61; 63; 65; 68; 70; 72; 74.

The Royal Tenenbaums
Wes Anderson's movie has a tip-top cast, including Gene Hackman, Anjelica Huston, Gwyneth Paltrow, Ben Stiller, and Danny Glover. It's about a family of prodigies gone to seed, and Anderson frames everyone in tight, flat compositions, as if he were offering up these people as specimens. Smart and talented as he is, Anderson doesn't really know how to combine his askew sensibility with more heartfelt material. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 9; 11; 14; 15; 16; 18; 26; 42; 69; 72.

A Rumor of Angels
Ray Liotta and Catherine McCormack are raising a misfit 12-year-old in small-town Maine who bonds with the town's local loon (Vanessa Redgrave). Directed by Peter O'Fallon (*Suicide Kings*). (1 hr. 46 mins.; R) • 5.

Scotland PA
A smirky reworking of *Macbeth* starring James Le Gros and Maura Tierney as Shakespeare's plotting duo. They deep-fry a local fast-food king and turn his business into a smash success before doom sets in. (Rainer; 2/11/02) (1 hr. 48 mins.; R) • 9; 16; 28.

Second Skin
Gerardo Vera's film stars Javier Bardem (*Before Night Falls*) as a surgeon who becomes involved with a married man (Jordi Mollá). In Spanish, with English subtitles. (1 hr. 40 mins.; R) • 7.

★ The Shipping News
Lasse Hallström's fine film is only a modestly successful adaptation of the E. Annie Proulx novel about a closed-off man, played (rather too reticently) by Kevin Spacey. Julianne Moore, Judi Dench, and Pete Postlethwaite co-star. (Rainer; 1/7/02) (1 hr. 58 mins.; R) • 10; 16; 28.

Shiri
South Korean director Kang Je-Gyu's unusual action film features a love story between a North Korean terrorist and a member of South Korea's secret police. In Korean, with English subtitles. (2 hrs. 6 mins.; R) • 2; 16.

Slackers
Three swindlers and college roommates are themselves blackmailed by a psychotic nerd (Jason Schwartzman) who yearns to be set up with his dream girl (James King). Directorial debut of photographer Dewey Nicks. (1 hr. 27 mins.; R) • 9; 11; 15; 21; 31; 33; 42; 43; 44; 49; 51; 59; 61; 68; 69; 72; 74.

Snow Dogs
Cuba Gooding Jr. plays a Miami dentist who inherits an Alaskan dog-sledding team. Directed by Brian Levant (*The Flintstones*). (1 hr. 36 mins.; PG) • 2; 10; 16; 26; 38; 39; 40; 41; Bay Plaza; 43; 44; 47; 49; 51; 52; 54; 55; 57; 58; 59; 60; 61; 68; 70; 71; 72; 73; 74.

The Son's Room
Nanni Moretti directed and co-wrote and stars in this film about a psychiatrist in a small Italian town who, along with his family, must cope with the unexpected death of his teenage son. Moretti as both performer and director has a soft-spoken humor, but the film is bit too awed by its depiction of the healing power of love. (Rainer; 2/4/02) (1 hr. 39 mins.; R) • 1; 37.

State Property
Music-video director Abdul Malik Abbott's feature debut stars rapper Beanie Seagal as a drug dealer in a turf war. With Jay-Z. (1 hr. 35 mins.; R) • 39; 43; 44; 49; 51.

Storytelling
Todd Solondz's two-part movie is an uneven attempt at extending his taboo-busting rep. In the first part, titled "Fiction," a college student (Selma Blair) is sexually brutalized by her writing professor (Robert Wisdom); in the second, titled "Nonfiction," a documentary filmmaker, played by Paul Giamatti, makes a movie about a screwed-up high-schooler (Mark Webber). Solondz is turned on by shocking subject matter, but for all his intellectualized pretensions, he doesn't get much more from it than an exploitation filmmaker would. (Rainer;

1/21/02) (1 hr. 27 mins.; R) • 1; 13; 37; 45.

Time of Favor
An Orthodox Israeli settlement on the West Bank becomes the battleground of the Israeli Army when two friends vie for a powerful rabbi's daughter. Directorial debut of Joseph Cedar. (1 hr. 28 mins.; NR) • 7; 64.

Vanilla Sky
Cameron Crowe directed; Tom Cruise, Penélope Cruz, and Cameron Diaz co-star; and the whole convoluted and unconvincing mess is perhaps the most baroque chick flick ever made. (Rainer; 12/17/01) (2 hrs. 16 mins.; R) • 21.

★ Waking Life
Richard Linklater has made a one-of-a-kind movie. A live-action digital-video movie was "painted over" by scores of computer animators, and the result has an amazing fluidity. The film is about a young man who passes through a linked series of encounters that may or may not be dreams. One of the very best movies of the year. (Rainer; 10/29/01) (1 hr. 40 mins.; R) • 3.

A Walk to Remember
In this high-school teenage romance, pop star Mandy Moore plays a minister's daughter who falls in love with a popular jock (Shane West). Directed by *The Wedding Singer*'s Adam Shankman. (1 hr. 36 mins.; PG) • 6; 14; 15; 16; 31; 42; 44; 49; 55; 59; 61; 68; 69; 70; 71; 72; 73; 74.

What Time Is It There?
The Malaysian-born Taiwanese film director Tsai Ming-Liang has an artful visual and aural sense, and a coy way of contrasting his effete stylistics with blatant, off-color material. This movie about a watch seller (Lee Kang-Sheng) who becomes enamored of a Paris-bound female customer (Chen Shiang-Chyi) is pleasing to watch, but everything seems to be a metaphor for something else, and the Antonioni-esque alienation effects can be wearying. (Rainer; 1/21/02) (1 hr. 56 mins.; NR) • 3.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; In the Bedroom; Italian For Beginners; The Son's Room; Storytelling

2. CC Village East
189 Second Ave. (212-529-6799) • American Adobo; I Am Sam; Kandahar; The Man Who Wasn't There; No Man's Land; Shiri; Snow Dogs

3. Cinema Village
22 E. 12th St. (212-924-3363) • Mulholland Drive; Waking Life; What Time Is It There?

4. Film Forum
209 W. Houston St. (212-727-8110) • Domestic Violence; Trembling Before G-d

5. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Dinner Rush; Metropolis; Monster's Ball; Piñero; A Rumor of Angels

6. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Birthday Girl; The Mothman Prophecies; Ocean's Eleven; Rollerball; A Walk to Remember

7. Quad Cinema
34 W. 13th St. (212-255-8800) • Beijing Bicycle; Lantana; Second Skin; Time of Favor

8. The Screening Room
54 Varick St. (212-334-2100) • Hedwig and the Angry Inch; In the Mood for Love; Little Otik; Moulin Rouge

9. UA Union Square
13th St. and Broadway (212-253-2225) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; The Brotherhood of the Wolf; Collateral Damage; The Count of Monte Cristo; Gosford Park; Iris; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums; Scotland PA; Slackers

14th–41st Streets

10. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Kung Pow: Enter the Fist; Lantana; No Man's Land; The Shipping News; Snow Dogs

11. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Amélie; A Beautiful Mind; Big Fat Liar; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Kung Pow: Enter the Fist; The Royal Tenenbaums; Slackers

12. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Gosford Park; In the Bedroom

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Birthday Girl; I Am Sam; Monster's Ball; The Mothman Prophecies; Storytelling

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Amélie; A Beautiful Mind; Birthday Girl; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Gosford Park; In the Bedroom; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Rollerball; The Royal Tenenbaums; A Walk to Remember

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • A Beautiful Mind; Big Fat Liar; Birthday Girl; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Gosford Park; I Am Sam; In the Bedroom; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Rollerball; The Royal Tenenbaums; Slackers; A Walk to Remember

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Birthday Girl; The Brotherhood of the Wolf; I Am Sam; In the Bedroom; Jimmy Neutron: Boy Genius; Kate & Leopold; Kung Pow: Enter the Fist; Metropolis; Monster's Ball; The Mothman Prophecies; Moulin Rouge; Mulholland Drive; No Man's Land; Ocean's Eleven; Rollerball; The Royal Tenenbaums; Scotland PA; The Shipping News; Shiri; Snow Dogs; A Walk To Remember

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Birthday Girl; The Count of Monte Cristo; I Am Sam

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • The Royal Tenenbaums

19. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Mulholland Drive

20. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • The Brotherhood of the Wolf

21. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; The Count of Monte Cristo; Gosford Park; The Lord of the Rings: The Fellowship of the Ring; Slackers; Vanilla Sky

22. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • The Others

23. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Ali; Harry Potter and the Sorcerer's Stone; Kandahar; Orange County; The Others

24. New York Twin
1271 Second Ave, nr. 66th St. (212-505-CINE#590) • Gosford Park; Italian For Beginners

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Birthday Girl; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums; Snow Dogs

27. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • A Beautiful Mind

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Big Fat Liar; In the Bedroom; Kung Pow: Enter the Fist; The Mothman Prophecies; Rollerball; Scotland PA; The Shipping News

29. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • A Beautiful Mind; Big Fat Liar

30. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

STAGGERING POTENTIAL Prolific producer **Scott Rudin** (*The Hours, The Royal Tenenbaums, Zoolander*) has signed on for the adaptation of publishing wunderkind **Dave Eggers**'s novel, *A Heartbreaking Work of Staggering Genius*, the rights to which were bought for a whopping $2 million in 2000 by New Line Cinema. Regardless of the potential for a lengthy adaptation process—Eggers retained some editorial powers in the deal—the studio hopes to begin production this summer.

COENS' ELEVEN Joel and **Ethan Coen**'s last effort, *To the White Sea*, failed to get off the ground, but the brothers behind *The Man Who Wasn't There* and *O Brother, Where Art Thou?* have a new comedy in the works, entitled *Gambit*. The film, to be distributed by Universal, is a remake of the 1966 British heist comedy that starred **Michael Caine** and **Shirley MacLaine** bumbling their way through a misguided scheme. **Hugh Grant** is reportedly considering starring, once he's seen the script—to be written, of course, by the Coens.

THE FINAL COUNTDOWN According to *The Hollywood Reporter*, **Edward Norton** is teaming up with **Spike Lee** on a new film, *The 25th Hour*, which will be based on the 2001 novel of the same title by **David Benioff.** The story takes place in the two tumultuous days before a convicted drug dealer (Norton) is scheduled to report for a lengthy prison sentence. Production on the film is scheduled to kick off this May in New York.

THE ROAD TO LONDON *Vanilla Sky* darling **Penélope Cruz** and **Jude Law** (who appears next in *The Road to Perdition*) are in talks to star in *Diary of a Young London Physician*, a loose adaptation of *Dr. Jekyll and Mr. Hyde.* **David Mamet** (*Heist, Glengarry Glen Ross)* wrote the script and will direct. Shooting is scheduled to start this spring, and Warner Bros. will distribute.

SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES (2).

Opening

Birth of Another Nation

Doug Pray shot his first documentary, *Hype!,* in Seattle from 1992 to 1994, just as Nirvana's *Nevermind* turned the local grunge-rock scene into a worldwide splash. His follow-up, **Scratch,** is about the turntablist movement in hip-hop that has, almost 25 years after the genre first got its groove on, returned the D.J. to the front of the stage. "There's a cycle in American music which says, *Let's get back to the basics,*" says Pray, 41. "My job is to make the biggest, brightest movie I possibly can by getting the hell out of the way." Opens February 15.

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Black Hawk Down; Collateral Damage; The Count of Monte Cristo; I Am Sam; Ocean's Eleven; Rollerball; Slackers; A Walk to Remember

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • The Mothman Prophecies

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Black Hawk Down; Collateral Damage; Ocean's Eleven; Slackers

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Mulholland Drive

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Big Fat Liar; Collateral Damage

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Black Hawk Down; The Lord of the Rings: The Fellowship of the Ring

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Beijing Bicycle; In the Bedroom; Iris; Italian For Beginners; Lantana; Monster's Ball; The Son's Room; Storytelling

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Brotherhood of the Wolf; Collateral Damage; The Count of Monte Cristo; The Mothman Prophecies; Snow Dogs

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Black Hawk Down; Collateral Damage; The Count of Monte Cristo; The Lord of the Rings: The Fellowship of the Ring; Monster's Ball; The Mothman Prophecies; Rollerball; Snow Dogs; State Property

40. New Coliseum
701 W. 181st St. (212-740-1545) • Big Fat Liar; Collateral Damage; Rollerball; Snow Dogs

41. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Collateral Damage; Rollerball; Snow Dogs

42. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A Beautiful Mind; Big Fat Liar; Birthday Girl; Black Hawk Down; Gosford Park; I Am Sam; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; Piñero; Rollerball; The Royal Tenenbaums; Slackers; A Walk to Remember

Bronx

43. Concourse Plaza
214 E. 161th St. (718-588-8800) • Big Fat Liar; Black Hawk Down; Collateral Damage; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Rollerball; Slackers; Snow Dogs; State Property

44. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Big Fat Liar; Black Hawk Down; The Brotherhood of the Wolf; Collateral Damage; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; Monster's Ball; The Mothman Prophecies; Orange County; Rollerball; Slackers; Snow Dogs; State Property; A Walk to Remember

Brooklyn

45. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Amélie; In the Bedroom; Storytelling (See also "Museums, Societies, Etc.")

46. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Birthday Girl; Monster's Ball

47. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Collateral Damage; Rollerball; Snow Dogs

48. Cobble Hill Cinema
265 Court St. (718-596-9113) • A Beautiful Mind; The Count of Monte Cristo; Gosford Park; In the Bedroom; Monster's Ball

49. Court Street 12
106 Court St. (718-246-7469) • A Beautiful Mind; Black Hawk Down; Collateral Damage; I Am Sam; In the Bedroom; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Rollerball; Slackers; Snow Dogs; State Property; A Walk to Remember

50. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Big Fat Liar; Collateral Damage; Rollerball

51. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Big Fat Liar; Black Hawk Down; The Brotherhood of the Wolf; Collateral Damage; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Rollerball; Slackers; Snow Dogs; State Property

52. Pavilion
188 Prospect Park West (718-369-0838) • A Beautiful Mind; Big Fat Liar; Birthday Girl; Black Hawk Down; Collateral Damage; I Am Sam; Monster's Ball; The Mothman Prophecies; Snow Dogs

53. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Collateral Damage; Rollerball

54. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Big Fat Liar; Collateral Damage; The Mothman Prophecies; Rollerball; Snow Dogs

55. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Birthday Girl; The Count of Monte Cristo; Snow Dogs; A Walk to Remember

56. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; Kung Pow: Enter the Fist; The Mothman Prophecies; Ocean's Eleven; Rollerball

Queens

57. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Big Fat Liar; Collateral Damage; The Count of Monte Cristo; The Mothman Prophecies; Rollerball; Snow Dogs

58. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Count of Monte Cristo; I Am Sam; In the Bedroom; Rollerball; Snow Dogs

59. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Rollerball; Slackers; Snow Dogs; A Walk to Remember

60. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Collateral Damage; Rollerball; Snow Dogs

61. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • A Beautiful Mind; Birthday Girl; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; I Am Sam; In the Bedroom; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Rollerball; Slackers; Snow Dogs; A Walk to Remember

62. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amélie; Gosford Park; Lantana; Monster's Ball; The Mothman Prophecies

63. Main Street Cinemas
72-66 Main St. (718-263-4828) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; Collateral Damage; Jimmy Neutron: Boy Genius; Rollerball

64. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Kate & Leopold; Time of Favor; Trembling Before G-d

65. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Collateral Damage; Rollerball

66. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Birthday Girl; Collateral Damage

67. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Birthday Girl; Collateral Damage; Kung Pow: Enter the Fist

68. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Big Fat Liar; Black Hawk Down; The Mothman Prophecies; Orange County; Rollerball; Slackers; Snow Dogs; A Walk to Remember

69. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A Beautiful Mind; Big Fat Liar; Black Hawk Down; The Brotherhood of the Wolf; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; The Royal Tenenbaums; Slackers; A Walk to Remember

70. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A Beautiful Mind; Birthday Girl; Black Hawk Down; Kung Pow: Enter the Fist; Rollerball; Snow Dogs; A Walk to Remember

Staten Island

71. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A Beautiful Mind; Big Fat Liar; Birthday Girl; Black Hawk Down; The Count of Monte Cristo; In the Bedroom; The Mothman Prophecies; Snow Dogs; A Walk to Remember

72. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • A Beautiful Mind; Big Fat Liar; Birthday Girl; Black Hawk Down; The Brotherhood of the Wolf; Collateral Damage; The Count of Monte Cristo; I Am Sam; Kung Pow: Enter the Fist; The Lord of the Rings: The Fel-

PHOTOGRAPH BY THERESA DILLON.

lowship of the Ring; The Mothman Prophecies; Rollerball; The Royal Tenenbaums; Slackers; Snow Dogs; A Walk to Remember

73. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Collateral Damage; The Count of Monte Cristo; The Mothman Prophecies; Snow Dogs; A Walk to Remember

74. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • A Beautiful Mind; Big Fat Liar; Birthday Girl; Black Hawk Down; Collateral Damage; The Count of Monte Cristo; In the Bedroom; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; Monster's Ball; The Mothman Prophecies; Rollerball; Slackers; Snow Dogs; A Walk to Remember

Museums, Societies, Etc.

75. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Across 110th Street: Images of Harlem on Film." 2/16: *Souls of Sin* (1949); *From These Roots* (1974). 2/17: *Black Roots* (1970); *A Great Day in Harlem* (1994).

76. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Larry Fessenden's Trilogy of Terror." 2/12: *No Telling* (1991); *Habit* (1997). "The Wide World of Werner." 2/14: *The Dark Glow of the Mountains* (1984); *The Great Ecstasy of the Sculptor Steiner* (1973); *God's Angry Man* (1980). 2/15: *Werner Herzog Eats His Shoe* (1980); *Fata Morgana* (1970); *The Dark Glow of the Mountains* (1984); *The Great Ecstasy of the Sculptor Steiner* (1973). 2/16: *The Dark Glow of the Mountains* (1984); *The Great Ecstasy of the Sculptor Steiner* (1973). 2/17: *Werner Herzog Eats His Shoe* (1980); *Fata Morgana* (1970); *The Dark Glow of the Mountains* (1984); *The Great Ecstasy of the Sculptor Steiner* (1973).

77. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "A Tribute to Pauline Kael, 1919–2001." 2/18: *Melvin & Howard* (1980). 2/19: *Nashville* (1975). "John Houseman: He Earned It." 2/15: *The Bad and the Beautiful* (1952); *The Paper Chase* (1973). 2/17: *All Fall Down* (1962). 2/22: *Letter From an Unkown Woman* (1948).

78. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 2/13-2/14: *Dark Passage* (1947). 2/18-2/20: *The Manchurian Candidate* (1962).

79. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Film Comment Selects." 2/15: *Martha . . . Martha* (2001); *The Mission* (1999); *Investigating Sex* (2001); *Trouble Every Day* (2001). 2/16: *Investigating Sex* (2001); *Martha . . . Martha* (2001); *Sleepy Time Gal* (2001); *The Piano Teacher* (2001). 2/17: *The Entity* (1982); *Forever Mine* (2001). "Afghanistan Then and Now." 2/12-2/13: *Dust of War* (1990); *Kabul at the End of the World* (1993). "Movies For Kids." 2/18-22: *A Hard Day's Night* (1964).

80. Japan Society
333 E. 47th St. (212-832-1155); $9. • "Dark Visions: Japanese Film Noir & Neo-Noir." 2/22: *A Night in the Nude* (1993).

81. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "Alexander Sokurov: A Retrospective." 2/12: *Elegy of a Voyage* (2001); *A Humble Life* (1997); *Oriental Elegy* (1996); *Dolce* (1999). 2/14: *Sonata for Hitler* (1979); *Moloch* (1999); *Save and Protect* (1989). 2/15: *Stone* (1992); *Taurus* (2001). 2/16: *Whispering Pages* (1993); *A Soldier's Dream* (1995); *Maria* (1978). 2/17: *Sonata for Hitler* (1979); *Moloch* (1999); *Taurus* (2001). 2/18: *And Nothing More* (1987); *Evening Sacrifice* (1987); *Soviet Elegy* (1989); *An Example of Intonation* (1991).

82. New York Independent Film Festival
Sutton 1, 205 E. 57th St. (866-468-7619); $9. • 2/12-2/14: *R XMas* (2001).

83. Scandinavia House
Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); $8. • "Lasse Holström Retrospective." 2/15: *Father to Be* (1979); *What's Eating Gilbert Grape?* (1993). 2/16: *A Lover and His Lass* (1975); *Abba: The Movie* (1977); *The Cider House Rules* (1999). 2/17: *Once Around* (1991); *My Life as a Dog* (1986).

84. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); free. • "Star Theater: Peter Sellers." 2/13: *The Party* (1968). 2/20: *The Optimists* (1973).

Profile

Larry the Vampire Slayer

If **Wendigo**, writer-director Larry Fessenden's third horror movie, is his most accomplished, it may be because he's been carrying around its demon since he was 6. "I heard of this monster in first grade," Fessenden says of "Wendigo," a creature in Native American myth that's half-man, half-deer. "I wrote this more as a reflection of my youth than as a horror film." *Wendigo* is a fish-out-of-water ghost story about a vacationing city family (played by Jake Weber, Erik Per Sullivan, and Patricia Clarkson, pictured) that, after a nasty run-in with local hunters, is tormented by townsfolk and creature alike. Fessenden, obsessed with monsters since discovering *Frankenstein* and *Dracula*, started with a video camera at NYU ("It was a great way to work with no money—the difference today is video can launch your career") and arrived on the scene with 1991's *No Telling*, about a secretive mad scientist and his wife's developing suspicion. In 1997, he released *Habit*, an autobiographical allegory about an East Village alcoholic and his vampire girlfriend. "It's a dark love story about the lifestyle I was living," the 41-year-old says. "It's also about addiction, hence the bloodsucking—nothing subtle there." After taking bit parts in *Bringing Out the Dead* and *Session 9*, he sat down to write *Wendigo*, the film he's always wanted to make. "When I was little, we went away for weekends in Vermont," Fessenden says. "I remember being very frightened of the darkness—that's all I wanted to convey." Opens February 15. (See "Museums, Societies, Etc." for the Larry Fessenden retrospective at Anthology Film Archives.) B.K.

Maybe I was supposed to get Parkinson's.

Maybe the last 20 years were just a warm-up for this moment. After all, people seem to pay attention when I speak. So listen to this: Of all the brain disorders, Parkinson's is the one scientists truly believe they can crack within 10 years. You can help make that happen. You have the power to wipe out this disease. To affect millions of lives. Okay, okay. I'll get off my soapbox now.

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Theater

Edited by Logan Hill

Broadway

Previews and Openings

Bea Arthur on Broadway: Just Between Friends
The wry grande dame Bea Arthur, who won a Tony for her portrayal of Vera Charles in *Mame* and originated the role of the matchmaker Yente in *Fiddler on the Roof,* looks to compete with Elaine Stritch. Accompanied by pianist Billy Goldenberg, she'll sing classics, reflect on decades in the business, and just may touch on *Golden Girls,* the sitcom that made her a household name and, oddly enough, a gay culture favorite. $50–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/17 opening. Through 3/10. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Elaine Stritch At Liberty
Elaine Stritch takes her smash-hit solo show to Broadway. George Wolfe directs. $40–$85. Wed.–Sat. at 8, Sun. at 5. In previews for a 2/21 opening. Through 5/26. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

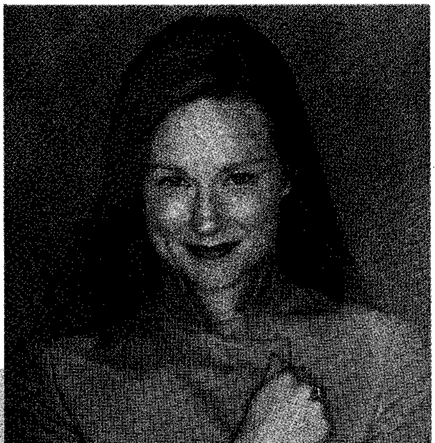
An Almost Holy Picture
Kevin Bacon, a fine stage actor long before *Footloose,* plays Samuel Gentle, a groundskeeper for the Church of the Holy Comforter who struggles to divine some religious truth in Heather McDonald's drama. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 8. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories,* the production has a much darker edge than the Liza Minnelli film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Opening

How Bewitching



Don't let the heavily hyped $240 corporate tickets scare you off from the latest revival of **The Crucible**. Yes, they're a handy symbol of all that's wrong with big-business Broadway (what ever happened to selling $20 tickets for the first few rows to standby theater junkies?). But that doesn't change the fact that those high-flying producers have assembled a superb cast—a necessity when you're trying to reinvigorate one of the most frequently produced dramas this side of Shakespeare. The talented Laura Linney (pictured), Liam Neeson, and Brian Murray will do their best to exorcise your high-school-drama-club flashbacks, beginning February 16, at the Virginia Theatre. (See "Off Broadway.")

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D. W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!
This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler,* in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda returns in Peter Parnell's indulgent two-character drama about the quirky physicist Richard Feynman, which rated sellout crowds despite mixed reviews last fall. Sun. and Mon. at 8. 2/17–5/13. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

★ Sexaholix
John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/10. • Royale Theatre, 242 W. 45th St. (212-239-6200).

PHOTOGRAPH BY EDDIE ADAMS/CORBIS OUTLINE.

Previews

The Olympian

"Honey, I don't recommend this unless you've got unbelievable stamina and awful good physical conditioning," says Elaine Stritch. As if anyone else could do what she does in her thunderstorm of a solo show, **Elaine Stritch at Liberty**. At midnight, after her first Broadway dress rehearsal, the 76-year-old diva admits to being beat and cranky, though not beaten, as she sips tea and answers the blaring switchboard in her hotel room. "I'm a large performer, so big theaters don't scare me, but they carry a helluva price tag," says Stritch, who's taken on big stages in productions like *Company, Follies, Sail Away,* and *A Delicate Balance*. "We've been playing this for three months in an intimate environment downtown, and now that's just exploded. It's emotionally and physically exhausting to relate to all of those people." Comparing the ordeal of each night's performance to her life, she says it "took a whole life to get from 1 to 76, and a lifetime to get from eight to twenty till eleven," the time when she finally cools off backstage each evening, after nearly three hours of monologues and songs. Though the diabetic Stritch must now keep odd hours to balance her blood-sugar levels, the travails of age have hardly tempered her rage. "The musical-comedy people have kind of grabbed me and taken me home with them, but the reason that I succeeded in musical comedy is that I'm an *actor,*" Stritch gripes. "Half of my career has been straight acting, and I consider this a play. It's a play about Elaine Stritch, and I was right for it, and I got the part." In previews for a February 21 opening. (See "Broadway.") L.H.

PHOTOGRAPH BY DENISE WINTERS.

The Goat or Who Is Sylvia?
Edward Albee's highly anticipated new play follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/16 for a 3/10 opening. • Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Circumference of a Squirrel
John Walch's new one-man play stars Paul Sparks (*Coyote on a Fence*) as a confused, frustrated, and conflicted man who is fired by the dean of his university, divorced by his wife, and forced to make some sense of his life. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 2/19 opening. • Urban Stages, 259 W. 30th St. (877-737-3285).

Fool for Love
Sam Shepard's drama about two former lovers who reunite at a run-down hotel at the edge of the Mojave Desert, directed by Tim Corcoran. $35. Mon.–Sat. at 8. In previews for a 2/14 opening. Through 3/30. • 29th Street Rep Theatre, 212 W. 29th St. (212-206-1515).

Four
Twentysomething playwright Christopher Shinn found success in a Worth Street production of this drama last year, and has been rewarded with this MTC transfer. Directed by Jeff Cohen, Shinn's drama tracks the lives of four ordinary folks who meet at a Hartford, Connecticut, July 4 celebration. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 2/19 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Golden Ladder
Donna Spector's new play about a woman's reconciliation with her family. $50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. In previews for a 2/12 opening. • Players Theatre, 115 MacDougal St. (212-239-6200).

Necessary Targets
Based on interviews the playwright conducted in Yugoslavia, Eve Ensler's drama tracks two American women, a psychiatrist and a writer, who travel to Bosnia to help women refugees struggling with the aftermath of war. Shirley Knight and Diane Venora star; Michael Wilson directs. $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. In previews for a 2/28 opening. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Occupant
The very busy Edward Albee opens his new drama about Louise Nevelson, the iconoclastic artist known best for her environmental sculpture. The sensational Anne Bancroft plays the artist; Anthony Page directs. $45–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 2/24 opening. • Signature Theatre, 555 W. 42nd St. (212-244-7529).

Now Playing

Are You Dave Gorman?
This surprisingly successful solo show by Dave Gorman is just part of the comedian's dogged effort to track down every other Dave Gorman in the world $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

★ Berkoff Is Back
The frightening actor Steven Berkoff returns with a suitably dark suite of solo one-acts, including his creepy rendition of *The Tell-Tale Heart,* the masochistic story *Actor,* and *Dog,* a scary drama about an East-Ender who's more cruel than his pet pitbull. $35–$45. Wed.–Sat. at 8, Sun. at 3. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

★ Brutal Imagination
This imaginative work tells the story of the imaginary African-American man who supposedly killed Susan Smith's children. Written by poet-playwright Cornelius Eady, with music by Diedre Murry performed by a jazz quartet, it's based on Eady's striking volume of poetry, *Brutal Imagination,* a finalist for the 2001 National Book Award. $15–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

★ The Castle
William Atherton portrays "K," a man fighting a legendarily vague conspiracy, in Max Brod's very dark comedy based on Kafka's 1922 novel. $40. Tues.–Wed. at 7, Thurs.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/17. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

The Complete Works of William Shakespeare (Abridged)
An uninspired crash-course through the Bard's works. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

★ Cymbeline
Director Bartlett Sher and Theatre for a New Audience open their lauded, energetic production of Shakespeare's rarely produced romance after a very successful run in the Bard's homeland. The show romps through country tunes, ancient Rome and Britain, and the Wild West. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. Through 2/24. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Damien
This drama by Aldyth Morris pays tribute to the life and good works of the nineteenth-century priest Father Damien. $20–$25. Through 2/17. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Embers
Catherine Gropper's drama about the New York artist

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Louise Nevelson. $25–$40. Mon.–Sat. at 8, Sat. at 2. Through 2/24. • Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).

Finder's Fee
Wesley Moore's romantic drama transpires in the corrupt arena of New York real estate. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10. Through 3/3. • Rattlestick Theatre, 224 Waverly Place (212-627-2556).

Forbidden Broadway 20th Anniversary Celebration
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty.* $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Further Than the Furthest Thing
Neil Pepe directs an ambitious new drama by Zinnie Harris, in which a volcanic eruption forces residents to flee a small island off the South African coast. The play tracks the refugees' resettlement to Southampton, England. $55. Tues.–Sat. at 8, Sat. at 2:30 and Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Hobson's Choice
Brian Murray and Martha Plimpton star in Harold Brighouse's 1915 comedy about a tyrannical cobbler and his three daughters. David Warren directs. $45. Call for schedule. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

★ Homebody/Kabul
In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America*, a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Written several years before September 11, the drama features Dylan Baker and Linda Emond. $50–$60. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

★ Homecoming
Lauren Weedman, a wry commentator on *The Daily Show With Jon Stewart,* returns with her solo comedic show, directed by Maryann Lombardi. $35. Thurs.–Sat. at 8, Sun. at 7. Through 3/10. • ArcLight Theater, 152 W. 71st St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Iphigeneia at Aulis
Agamemnon and his daughter Iphigeneia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

★ La Lupe: My Life, My Destiny
Carmen Rivera's successful musical about the salsa star returns, starring Doreen Montalvo. Tuesday performances are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-239-6200).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Cathy Richardson and Catherine Curtin are now joined by pop singer Beth Hart. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

The Matchmaker
Tony winner Anne Manahan (*The Beauty Queen of Leenane*) plays the witty Kerry County matchmaker Dicky Mick Dicky O'Connor, opposite Des Keogh, in John B. Keane's drama. $35–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. Through 3/31. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Previews

Everybody Plays the Fool

Film has never been terribly kind to Sam Shepard's plays, and, unfortunately, many of us first encountered his **Fool for Love** through a flat Robert Altman adaptation that starred the playwright opposite a vacant Kim Basinger. But as Eddie, the drama's burned-out cowboy protagonist, declares, "There's not a movie in this town that can match the story I can tell." Luckily, Shepard's tumbleweeds-and-torpor drama, a beguiling story about a brother and sister who may have once been lovers and the specter of their distant father, is headed back to the stage in a 29th Street Rep revival (David Mogentale and Elizabeth Elkins, pictured). The company's co-artistic director will attempt to present the drama as it was originally intended: onstage, with a simple set that conjures a claustrophobic and faded hotel room in the middle of the Mojave Desert. In previews for an ironic Valentine's Day opening. (See "Off Broadway.")

Monster
Classic Stage Company presents Neal Bell's new adaptation of Mary Shelley's *Frankenstein.* Directed by Michael Greif (*Rent*), the tale transpires on a vessel sailing for the North Pole. $30–$40. Tues.–Sat. at 8, Sun. at 3. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Murdered by the Mob
A mob dinner where a crime unfolds in front of your Italian dinner. $59. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ Othello
Two of our finest Shakespearean actors take the stage. Keith David plays the title role; Liev Schreiber plays Iago. Former Long Wharf Theatre artistic director Doug Hughes directs. $25–$35. Tues.–Sat. at 8, Wed., Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Perfect Crime
This thriller is the longest-running Off Broadway play of all time. $40. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Peter and Wendy
The ambitious theater company Mabou Mines revives Liza Lorwin's beloved, Obie-winning adaptation of the Neverland saga, which features inspired puppetry by the likes of Basil Twist and Jane Catherine Shaw. Lee Breuer directs. $10–$30. Call for schedule. Through 2/24. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

The Phantom Lady
The founder of Repertorio Español, René Buch, directs Pedro Calderón de la Barca's classic, a ghostly drama about a sheltered aristocratic widow. $28–$35. Through 2/24. • Theatre 80, 80 St. Mark's Pl. (212-598-9802).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger," and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Runt of the Litter
Bo Eason's semi-autobiographical solo show tracks the life of a little kid who becomes a very big NFL athlete. $37.50. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 3/10. • MCC Theater, 120 W. 28th St. (212-206-1515).

The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men.* The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Siameses Show con Tola and Maruja
Colombian actors Bernardo Cardona, Carlos Mario Gallego, and Sergio Valencia star in this rambunctious comedy about two sets of twins. Also in repertory at Repertorio Español: *Vieques, La Gringa, La Casa de Bernarda Alba,* and *Casa Propia.* $25–$40. Call for schedule. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

★ Sorrows & Rejoicings
Judith Light, Charlayne Woodard, and John Glover all star in Athol Fugard's South African drama about a black woman and a white woman who meet at a lover's funeral. Fugard also directs. $35–$50. Tues., Thurs.–Sun. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

★ The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tape
Already adapted into a film directed by Richard Linklater, Stephen Belber's intimate drama about three friends who reunite ten years after their high school graduation returns to the stage. Belber has expanded the drama considerably, and forsaken Hollywood gentry for members of its original Off–Off Broadway cast. $25. Tues.–Sat. at 8. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and,

PHOTOGRAPH BY ORIANNE COSENTINO.

with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 2/20: Barbara Barrie, Stefanie Powers, and Lillias White. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

Arms and the Man/The Dance of Death
Two productions, in repertory: Ernest Johns directs George Bernard Shaw's wartime comedy and Karen Lordi directs August Strindberg's dark classic. $15–$40. Call for schedule. Through 3/28. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Belly Up
Tom Bondi and Mark Holt play eighteen seedy night-crawlers. $20. Wed.–Sat. at 8. • Sanford Meisner Theatre, 164 Eleventh Ave., at 22nd St. (212-592-3480).

Cressida Among the Greeks
David Foley's aggressive adaptation of *Troilus and Cressida.* $15. Thurs.–Sat. at 8, Sun. at 3. Through 3/3. • Ohio Theater, 66 Wooster St. (212-966-4844).

Criss Angel Mindfreak
A futuristic illusion and escape art show. $15–$55. Mon.–Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5. • World Underground Theater at WWF New York, Broadway, at 43rd St. (212-307-4100).

★ Dead Tech
Here's executive director, Kristin Marting, heads to DUMBO, where she'll use that legendary "loftlike" space to stage a large-scale multimedia adaptation of Ibsen's *The Master Builder.* Marting and Celise Kalke have stripped Ibsen's classic down to two characters and then exploded it with evocative samples from architectural texts and a new score by composer Todd Griffin. $15–$18. Wed.–Sun. at 8. Through 2/23. • Puritan Iron Foundry, 56 Water St., Brooklyn (212-647-0202).

Double Agency
Performance artists Peggy Shaw and Lois Weaver present two short plays that are each a mix of vaudeville, drag, cabaret, and drama. $20. Thurs.–Sun. at 7:30, Sun. at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Dream Star Café
Crystal Field directs a new drama about friends in a Western-themed Illinois bar, by Puerto Rican poet Jack Agüeros. Thurs.–Sat. at 8, Sun. at 3. Through 2/24. • Theater for the New City, 155 First Ave. (212-254-1109).

Erotic Adventures in Venice
A politician sets up a brothel in a cemetery in Mario Fratti's furious satire, which lambasts the Italian political scandals of 1991 and 1992. $15. Thurs.–Sun. at 8, Sun. at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Gillette
Super Bowl MVP John Riggins makes his Off Broadway debut in William Hauptman's drama. He plays a middle-aged man who sets out for the oil boomtown Gillette, Wyoming, to make his fortune, but ends up meeting a woman. $19. Wed. and Thurs. at 7:30, Fri. and Sat. at 8, Sat. at 2. Through 3/2. • Storm Theater, 145 W. 46th St. (800-965-4827).

Glimmer
Inspired by crop circles, the women of the performance troupe Lava dive through hoops, somersault across the floor, square-dance, and tight-rope-walk, in their latest athletic performance. $20. Thurs.–Sat. at 8. • The Kitchen, 512 W. 19th St. (212-255-5793).

Lapis Blue Blood Red
Cathy Caplan's drama about the Italian baroque artist Artemisia Gentileschi coincides with the Met's exhibition of the artist's works. $30. Tues.–Sat. at 8:30, Sat. and Sun. at 4. • Here, 145 Sixth Ave. (212-647-0202).

Life Is a Dream
Pedro Calderón de la Barca's imagistic classic is revived by Edge Theater. Thurs.–Sun. at 8. Through 2/16. • Walker Space, 46 Walker St. (212-414-5136).

Little Eyolf
Century Center's Ibsen series continues with this obscure 1894 drama about an estranged married couple who must deal with the sudden loss of their son. $15. Wed.–Sat. at 8, Sun. at 3. Through 2/23. • Century Center, 111 E. 15 St. (212-279-4200).

★ Maria del Bosco (Sex & Racing Cars: A Sound Opera)
The latest Richard Foreman production tackles horny ballerinas who fall in love with a race car "that turns out to be human consciousness in disguise." $15. Tues., Thurs.–Sun. at 8. • Ontological Theater at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Native Son
Christopher McElroen's adaptation of the Richard Wright classic. $15. Thurs.–Sat. at 8, Sun. at 3. • HSA Theater, 645 St. Nicholas Ave at 141st St. (212-539-8828).

New York Values
Penny Arcade's latest show takes on "the death of Bohemia" in a gentrified neighborhood. $20. Wed.–Sat. at 8:30. • P.S. 122, 150 First Ave. (212-477-5288).

No Live Girls: A Times Square Festival
To celebrate the Show World porn palace's transformation into Todo con Nada's theater, the company will stage David Rabe's *In the Boom Boom Room,* Genet's *The Balcony,* and a number of short works. $18. Call for schedule. Through 2/24. • Todo con Nada Show World, 685 Eighth Ave. at 42nd St. (212-586-7829).

Our Town
Jack Cummings III directs Thornton Wilder's 1938 Americana drama. $15. Wed.–Sat. at 8, Sun. at 3. • Connelly Theater, 220 E. 4th St. (212-206-1515).

Permanent Visitor
A festival of plays celebrating the playwright and novelist Dawn Powell. $15. Call for schedule. • 78th Street Theatre Lab, 236 W. 78th St. (212-206-1515).

The Parker Family Circus
Rita Gardner (*The Fantasticks*) stars as the matriarch of a Texan family in Jan Buttram's new work. $19. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3. Through 3/3. • Blue Heron Arts Center, 123 E. 24th St. (212-206-1515).

Rosa
George Emilio-Sanchez's new solo play takes on September 11 and more. $10–$15. Fri. and Sat. at 8. Through 2/23. • Dixon Place, 309 E. 26th St. (212-532-1546).

Seamus Heaney's The Cure at Troy
Kevin Osborne directs Heaney's masterful translation of the ancient Greek tragedy *Philoctetes.* $19. Thurs.–Sat. and Mon. at 8, Sun. at 3. Through 2/24. • Blue Heron Arts Center, 121 E. 24th St. (212-979-5000).

The Spirit Factor
Performer Peggy Pettitt returns with a take on her recent year in Senegal. $17. Thurs.–Sun. at 7:30. Through 2/24. • P.S. 122, 150 First Ave. (212-477-5288).

★ Tartuffe
Gerald Anthony, Crista Moore, and Keith Reddin star in Jeff Cohen's new version of the Moliere comedy, set in thirties Manhattan. $15. Thurs.–Sat. at 8, Sun. at 3. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

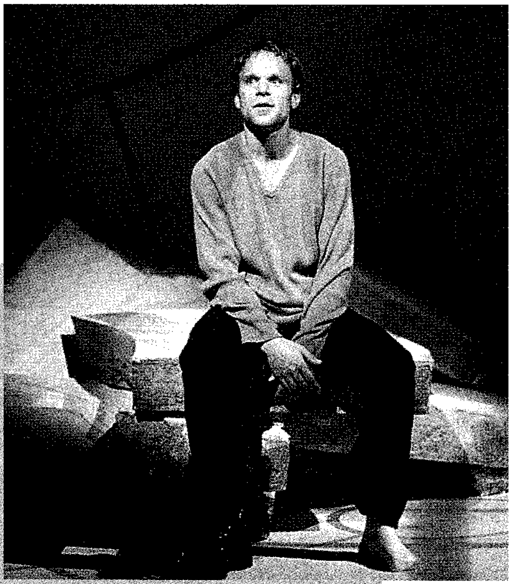
★ To You, The Birdie! (Phèdre)
The Wooster Group makes a rare Brooklyn excursion to stage an ambitious adaptation of Racine's *Phèdre,* as translated by Paul Schmidt. The company's ever-inspired regulars, Willem Dafoe and Kate Valk, will join the terrific Frances McDormand to stage a fractured fantasy of a tale in a high-tech environment of digital projections. The performance marks the opening of the new 275-seat St. Ann's Warehouse, formerly a spice factory. $25–$30. Tues.–Sat. at 8, Sat. at 3. Through 3/9. • St. Ann's Warehouse, 38 Water St., Brooklyn (212-966-3651).

Unequalibrium
A new solo show by Alexander Lyras (*desperelics*) introduces a science teacher, a plumber, a laid-off Web designer, and an attorney in a variation on Homer's *Odyssey.* $30. Fri. and Sat. at 8, Sun. and Mon. at 7. • Gene Frankel Theater, 24 Bond St. (212-462-3107).

Wallflower/I Think I Ken
Elizabeth Anderson's new drama about four misfits who clash on homecoming night./A campy musical romp starring Ken and Barbie. $15. Call for schedule. Through 2/17. • Here, 145 Sixth Ave. (212-647-0202).

Previews

His Big Breakup



In 1998, the young composer-lyricist Jason Robert Brown made his Broadway debut and scored himself a Tony as co-author (with Alfred Uhry) of *Parade.* Now 31 and riding a wave of positive Chicago reviews for his newest musical, **The Last 5 Years,** Brown will demonstrate what he's picked up over the last five (or so) years. *Thou Shalt Not*'s Norbert Leo Butz (pictured) and *Aida*'s Sherie René Scott play an aspiring author and a struggling actress who sing and tell the tale of their flamed-out five-year romance in crisscrossing, toe-tapping narratives. The writer predictably begins his tale at the beginning, but the actress tries to give the story her own spin, as actresses do, by beginning at the relationship's nadir. Previews begin February 12. (See "Off Broadway.")

PHOTOGRAPH BY BROSILOW.

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Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Georg Baselitz
Two sculptures from 1994 covered in patterned cloth and a group of watercolors from 1998; through 3/30. • Werner, 4 E. 77th St. (212-988-1623).

★ Adam Dant
Ink drawings that depict humorous scenes of daily life, by a British artist known for his newspaper column *Donald Parsnip's Daily Journal*; through 3/2. • Baumgold, 74 E. 79th St. (212-861-7338).

Willem de Kooning/Stephen Sollins
An exhibition of works on paper chronicling the artist's development from his stately Ingres-influenced drawings of the late thirties to his explosive Abstract Expressionist "women" works of the early fifties/ Large-scale, multipanel drawings on the pages of a mail-order camping-and-sporting-goods catalogue, and clear resin sculptures cast from trumpet and trombone mutes. Through 3/2. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Charles Lacoste
Poetic landscapes and Paris street scenes by a French artist (1870–1959) who was a lesser-known member of the Nabis; through 3/2. • Wildenstein, 19 E. 64th St. (212-879-0500).

Judith Rothschild
Paintings, reliefs, and works on paper that were created by the New York artist (1921–1993) during the early and latter part of her career; through 3/2. • Knoedler, 19 E. 70th St. (212-794-0550).

Théodore Rousseau
A survey of paintings by the leader of the Barbizon School (1812–1867), spanning his career from his early oil sketches to the large and obsessively worked landscape paintings of his later years; through 3/9. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

57th Street Area

Marco Arce
Small-scale paintings of fragments of objects in the artist's studio; through 3/2. • Barquet, 41 E. 57th St. (212-644-9090).

Janet Fish
★ Vividly colored, light-filled paintings of tabletop arrangements of flowers, plants, fruits, and domestic objects, many of which function as a visual diary; through 3/2. • DC Moore, 724 Fifth Ave. (212-247-2111).

Sean Henry/Oscar Bluemner
Slightly smaller than life-size sculptures of working-class people in London, by a British artist/Drawings and watercolors of landscapes in New York and New Jersey that were made by the German artist after he immigrated to the United States in 1892. Through 3/2. • Forum, 745 Fifth Ave. (212-355-4545).

Loren MacIver
★Paintings and drawings from the late 1930s and early 1940s, when the artist was exhibiting at Pierre Matisse Gallery in New York and developing her poetic style of representation of objects drawn from her daily life in Greenwich Village, Cape Cod, and Key West; through 3/23. • Alexandre, 41 E. 57th St. (212-755-2828).

★ Leon Polk Smith
Fourteen circular abstract paintings from 1955 that marked a radical change from the artist's earlier Mondrian-influenced work and were inspired by simple line drawings of tennis balls, basketballs, and baseballs that he saw in an athletic catalogue; through 3/30. • Washburn, 20 W. 57th St. (212-397-6780).

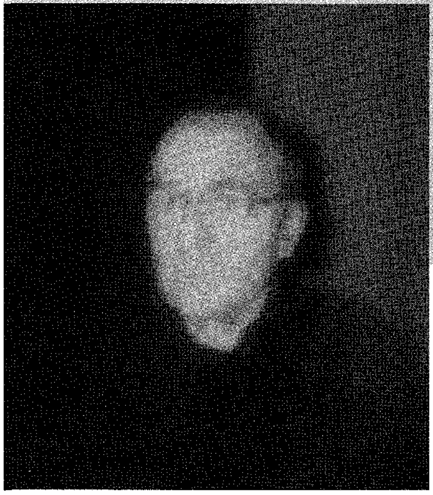
★ Esteban Vicente
A memorial exhibition of the Abstract Expressionist's luminously colored paintings and works on paper; through 3/2. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Andrew Young/Laurie Hogan
Collages of hand-painted papers that depict images of flora and fauna reminiscent of nineteenth-century natural-history illustrations/A series of painted portraits of animals that plays on the idea of a collection and the impulse to collect. Through 2/23. • Littlejohn, 41 E. 57th St. (212-980-2323).

Retrospective

Richter Scale

You don't have to love the paintings of Gerhard Richter to appreciate his audacity. What other well-known contemporary artist, after all, has made a very successful career of simultaneously and unironically practicing two utterly opposing styles, photo-based realism and pure abstraction? Stranger still, Richter's divided loyalties aren't a snarky postmodern joke on painting's obsolescence. Simply put, the German artist, who turned 70 last week, steers clear of labels and paints what he wants, and his first full-scale American retrospective, **Gerhard Richter: Forty Years of Painting** (Museum of Modern Art, 11 West 53rd Street; February 14 to May 21), arrives this week, long overdue, with 188 canvases dating from 1962 to the present. Both sides of Richter will be represented—the blurry, elegiac paintings of everyday objects, landscapes, candles, Baader-Meinhof members, and portraits (pictured, *Self-Portrait*, 1996), and the color-chart, minimal-monochrome, and gestural-abstract paintings. Fittingly, the show with something for everyone is also the museum's last major exhibit before it moves to its temporary digs in Queens. E.N.



Kevin Zucker
Paintings of vacant lobbies, auditoriums, and other semi-public spaces that suggest impending drama; through 3/2. • Boone, 745 Fifth Ave. (212-752-2929).

SoHo and TriBeCa

★ Alighiero e Boetti
Paper-on-canvas works from the artist's "Biro" series of the seventies and eighties, in which he and his assistants used blue, red, green, and black ball-point pens to create graph like compositions often containing puzzles, puns, and linguistic codes; through 3/2. • Sperone Westwater, 121 Greene St. (212-431-3685).

Eugene Gabritschewsky
Fantastical paintings by a scientist/artist whose work was by discovered by Jean Dubuffet; through 2/28. • Kind, 136 Greene St. (212-925-1200).

Tim Hawkinson/Tara Donovan
A monumental pneumatic, music-producing sculpture of billowing translucent polyethylene and nylon netting that was inspired by *Moby-Dick*; through 3/29/A sculpture constructed from 18,000 cut pencils that spreads amorphously across the gallery floor; through 2/28. • Ace, 275 Hudson St. (212-255-5599).

★ Irving Petlin
Large-scale pastel drawings on linen that represent the artist's speculations and meditations on Old Testament mythology; through 3/30. • Kent, 67 Prince St. (212-966-4500).

Carolee Schneemann
A selection of photographs, drawings, and videos of performances from the past four decades; through 3/9. • P•P•O•W, 476 Broome St. (212-941-8642).

Elizabeth Thompson
Paintings of African landscapes; through 2/28. • Wickiser, 568 Broadway (212-941-1817).

Chelsea

Greg Bogin
Slick-surfaced, vividly colored paintings of minimal forms; through 3/2. • Boone, 541 W. 24th St. (212-752-2929).

★ Saint Clair Cemin
Sculptures that use various styles, materials, and techniques to make witty references to art history; through 3/16. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Rob de Mar
Elaborately constructed miniature landscapes made from synthetic and natural materials; through 3/9. • Clementine, 526 W. 26th St. (212-243-5937).

Eneas
Painted portraits of leaders in the arts, business, and society, which though based on photographs, required a sitting in the artist's studio; through 3/3. • Mansion, 504 W. 22nd St. (212-505-9577).

Peter Garfield
Digitally manipulated photographs, sculptures, drawings, and a video installation; through 3/2. • Feigen, 535 W. 20th St. (212-929-0500).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

PHOTOGRAPH © THE MUSEUM OF MODERN ART.

Ewan Gibbs
Drawings based on the artist's photographs of the façades of hotels in Iceland and Germany; through 3/2. • Morris, 465 W. 23rd St. (212-727-2752).

Guy Hindley
Paintings of imaginary maps as abstract topological manipulations, and a series of color photographs taken from airplanes; through 3/2. • Marvelli, 526 W. 26th St. (212-627-3363).

★ Neil Jenney
A selection of the artist's early sculptures of the sixties, including bent aluminum works from his "Linear Pieces" and *The Joanne Duffy Piece* (1968), a corrugated tin work that was one of his many sculptures named after art dealers; through 3/2. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

★ Ed and Nancy Reddin Kienholz
The first New York exhibition of *The Hoerengracht* (1984–88), a life-size tableau with eleven female mannequins that was the artists' fictional representation of Amsterdam's Red Light district; through 2/25. • Pace Wildenstein, 534 W. 25th St. (212-421-3292).

Emil Lukas/Melissa Kretschmer
Recent abstract works by both; through 3/2. • Stark, 555 W. 25th St. (212-807-1051).

Melissa Meyer/Lisa Hoke
Watercolors that feature the translucent, vividly colored loopy brushstrokes and underlying grid of the artist's oil paintings/Found-object sculptures. Through 3/9 • Har-

John L. Moore
Abstract paintings and drawings, predominantly red or blue, in which black oval shapes appear to be moving into or out of the central area of each work; through 3/2. • Scott, 529 W. 20th St. (646-486-7004).

★ Vik Muniz
Large-scale photographs of enormous land drawings of common objects created by the artist during a recent stay in southeastern Brazil; through 3/16. • Sikkema, 530 W. 22nd St. (212-929-2262).

★ Jonathan Seliger
Witty painted canvas reconstructions of everyday objects; through 3/9. • Shainman, 513 W. 20th St. (212-645-1701).

Zak Smith
Intricate drawings of animals in strange landscapes, photorealist-style paintings of the artist's female friends, and abstract photo-paintings; through 3/3. • Fredericks Freiser, 504 W. 22nd St. (212-633-6555).

Janet Sobel
The first solo New York exhibition of the artist's influential, all-over drip paintings since her 1946 show at Peggy Guggenheim's gallery, Art of This Century; through 3/9. • Snyder, 601 W. 29th St. (212-871-1077).

★ Nancy Spero
Azur, a lyrical 39-section work of collage and original drawing that covers the gallery's walls in an almost cinematic progression and suggests a voyage through the sky; through 3/16. • Lelong, 528 W. 26th St. (212-315-0470).

Rudolf Stingel
An installation covering the entire floor of the gallery with aluminum-covered insulation panels on which traces of footsteps from gallery visitors will eventually appear, and paintings composed of cut-outs or fragments from previously exhibited foil panels whose surfaces were similarly altered; through 3/2. • Cooper, 534 W. 21st St. (212-255-1105).

★ Al Taylor
The late artist's canoelike constructions made from Styrofoam debris collected on Hawaiian beaches, and related drawings; through 3/2. • Gagosian, 555 W. 24th St. (212-741-1111).

Tunga
Recent sculptural works by the Brazilian artist; through 3/2. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

★ Cy Twombly
Lepanto, one painting in twelve parts that depicts a panoramic portrayal of a sixteenth-century sea battle; through 2/26. • Gagosian, 555 W. 24th St. (212-741-1111).

William Wegman
Early and recent drawings and video by the master of deadpan humor; through 3/9. • Gorney, Bravin + Lee, 534 W. 26th St. (212-352-8372).

Charlotta Westergren
Fanciful paintings, sculptures, wall works, and videos relating to the artist's Swedish childhood and the folklore that enriched it; through 2/23. • Deee/Glasoe, 545 W. 20th St. (212-924-7545).

Group Shows

Madison Avenue and Vicinity

★ Ubu
"Behind the Surrealist Curtain: Sex, Sensuality, and Silence," an exhibition of intimately scaled photographs, prints, collages, paintings, and objects by Cornell, Dalí, Duchamp, Magritte, Ubac, and others, curated by Timothy Baum; through 3/16. • 16 E. 78th St. (212-794-4444).

Venardos
"Abstractions," paintings by Bemm, Cromwell, Hauser; 2/14–3/16. • 1014 Madison Ave. (212-879-5858).

57th Street Area

AXA
"Thin Skin: The Fickle Nature of Bubbles, Spheres, and Inflatable Structures," works by Akakçee, Boroson, Byars, the Eameses, Eliasson, Manzoni, Neto, Warhol, others; through 4/13. • 787 Seventh Ave. (212-554-4818), Mon.–Fri. 11–6, Sat. noon–5.

Rosenfeld
"African-American Art: 20th-Century Masterworks, IX," works on paper, paintings, sculpture, and photography by more than 30 artists, including Crichlow, Delaney, Lawrence, Tanner, others; through 3/9. • 24 W. 57th St. (212-247-0082).

Zabriskie
"Surrealist Collage," collages by Agar, Bucaille, Ernst, Cornell, List, others; through 2/23. • 41 E. 57th St. (212-752-1223).

SoHo and TriBeCa

Apex Art
"Unjustified," works by Brown, Kolon, Moyer, Saks, Sun, others, curated by Kerry James Marshall; through 3/2. • 291 Church St. (212-431-5270).

Artists Space
"Context and Conceptualism: Siemon Allen, Melissa Gould, and Coco Fusco," works in various media by three internationally known artists who address or reflect on nationality, identity, and memory; through 3/2. • 38 Greene St. (212-226-3970).

Exit Art
"Reactions," visual and poetic contributions on 8½-by-11-inch pieces of paper by over 900 individuals from around the world capturing how the events of September 11 altered their lives, and original artworks from *September 11*, two graphic novels of reactions from comic-book writers and artists, the sale of which benefits organizations aiding families of victims of the September 11 tragedy; through 3/30. • 548 Broadway (212-966-7745).

★ Painting Center
"Painting: A Passionate Response," works by eighteen American artists, among them Abrong, Bartlett, Celmins, Fishman, Goodman, Korman, Passlof, curated by Michael Walls; through 3/2. • 52 Greene St. (212-343-1060).

Ross
"A Return to January, '82: The Corcoran Show Revisited," works by twenty artists who were featured in the Corcoran Gallery's 1982 show "Black Folk in America: 1930–1980," among them Aaron, Dawson, Doyle, Edmondson, Tolliver, Traylor, Yoakum; through 3/16. • 568 Broadway (212-343-2161).

Chelsea

ACA
"Visions of America: A Black Perspective," works by Andrews, Bearden, Delaney, Lawrence, Ringgold, Woodruff, others; through 3/2. • 529 W. 20th St. (212-206-8080).

Erben
"Substatic," paintings, installations, and photography indicating activity beneath their still forms, by Emerson, Fuchs, Grant; through 3/3. • 516 W. 20th St. (212-645-8701).

★ Greene Naftali
"Pictures," paintings and photographs by Douglas, Graham, Goldblatt, Orozco, Pfeiffer, Ryman, Snow, others; through 3/23. • 526 W. 26th St. (212-463-7770).

Other

New York Studio School
"Family Line," drawings and paintings by Anne and Jason Harvey, and by their son, Steven Harvey; through 2/23. • 8 W. 8th St. (212-673-6466).

Photography

Edward Burtynsky
Monumental photographs of cannibalized ships on beaches in Chittagong, Bangladesh; through 3/2. • Cowles, 537 W. 24th St. (212-925-3500).

Henri Cartier-Bresson
A selection of the photographer's erotic and surreal images; through 3/9. • Greenberg, 120 Wooster St. (212-334-0010).

Jim Cooke
Large-scale color photographs of European landscapes that explore the integration of culture and nature; through 3/16. • Richardson, 535 W. 22nd St. (646-230-9610).

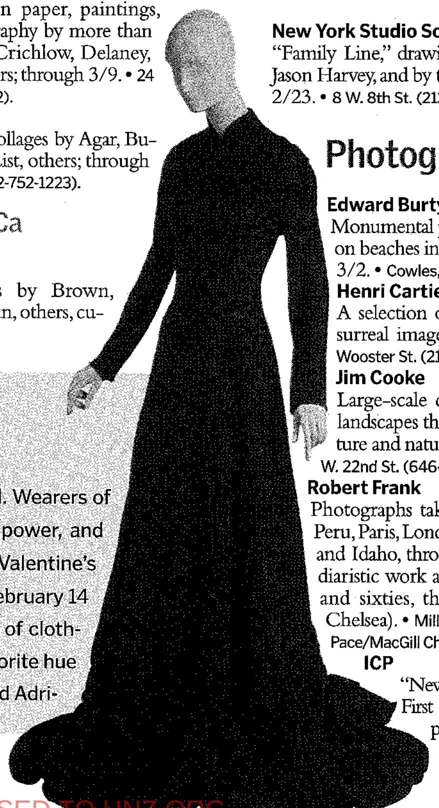
Robert Frank
Photographs taken between 1948 and 1961 in Peru, Paris, London, Venice, New York, Wyoming, and Idaho, through 2/23 (at Miller), and recent diaristic work and vintage prints from the fifties and sixties, through 2/23 (at Pace/MacGill Chelsea). • Miller, 20 W. 57th St. (212-397-3930) and Pace/MacGill Chelsea, 534 W. 25th St. (212-759-7999).

ICP
"New Histories of Photography 3—The First Snapshots: At Home and Abroad," pioneering Kodak snapshots from

On View

Simply Red

There is nothing halfway about the color of rubies, wine, and blood. Wearers of red send passionate messages—about everything from wealth, power, and promiscuity to love, happiness, and good luck. Now, along with Valentine's Day, comes **Red** (Museum at FIT, Seventh Avenue at 27th Street; February 14 through April 20), an exhibit comprising more than 100 examples of clothing, accessories, and textiles in every shade of Diana Vreeland's favorite hue (pictured, evening dress by Yeohlee, 1994), including the red-beaded Adrian sheath dress worn by Joan Crawford in *The Bride Wore Red*.



PHOTOGRAPH BY IRVING SOLERO.

the 1880s and 1890s, from the collections of ICP and the George Eastman House in Rochester, New York; through 3/17. • "Foreign Body: Photography and the Prelude to Genetic Modification." A look at the way individuals were portrayed between 1852 and 1945 in medical and scientific photography, portraiture, and popular imagery; through 3/17. • "Another Vietnam: Pictures of the War From the Other Side." An exhibit of more than 120 black-and-white photographs by Vietnamese soldier-photographers, co-organized by ICP and National Geographic; through 3/17. • "Hidden Truths: Bloody Sunday 1972." Photographs by Fulvio Grimaldi, Fred Hoare, Gilles Peress, Robert White, and others documenting the protest march in Derry, Northern Ireland, in which 13 civilians were killed by British soldiers; through 3/17. • 1133 Sixth Ave., at 43rd St. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $8, $6 students and seniors

★ Leni Riefenstahl
Photographs taken in Germany in the thirties recording the 1936 Berlin Olympics and daily screenings of the filmmaker-photographer's films *Olympia* (1940) and *Triumph of the Will* (1934); through 3/8. • Boesky and Kennedy Boesky, 535 W. 22nd St. (212-680-9889).

Silverstein
Rare vintage photographs by the sculptors Constantin Brancusi, Henry Moore, and David Smith; through 3/16. • 504 W. 22nd St. (212-627-3930).

Frank Thiel
Large-scale color photographs documenting the ongoing reconstruction of Berlin; through 3/30. • Kelly, 528 W. 29th St. (212-239-1181).

★ Throckmorton
"Diego y Frida," photographs of the Mexican artists Diego Rivera and Frida Kahlo taken by their friends and colleagues, among them Lucien Bloch, Manuel and Lola Alvarez Bravo, Leo Matiz, and Tina Modotti; through 3/2. • 153 E. 61st St. (212-223-1059).

UBS/PaineWebber
"A Thousand Hounds: A Walk With Dogs Through the History of Photography," images of dogs from the past 150 years, from the book *A Thousand Hounds* (Taschen, 2000), featuring photographs by Erwitt, Lartigue, Man Ray, Steichen, Warhol, Wegman, others; through 3/29. • 1285 Sixth Ave. (212-713-2885).

Museums

American Craft Museum
"Mikromegas." Whimsical stickpins by well-known jewelry designers; through 4/28. • "Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 4/28. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 3/21. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"Conversations With Traditions: Nilima Sheikh and Shahzia Sikander." Works by two female South Asian artists who draw on traditional techniques of Indian miniature painting; through 2/17. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bronx Museum of the Arts
"One Planet Under a Groove: Hip Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 3/3 • "Context: Recent Art From Cuba in the Permanent Collection"; through 3/3. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon-9, Thurs.-Sun. noon-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
★ "Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; through 2/24. • "Jewish Life in Ancient Egypt." Ancient Aramaic papyri revealing Egyptian life during Dynasty 27 (525–402 B.C.), the period of Persian rule in Egypt and the Near East; 2/15–5/12. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

China Institute
"Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors." More than 90 mirrors dating from the Warring States period (480–221 B.C.E). to the Qing dynasty (1644–1911), from the Carter Collection of the Cleveland Museum of Art; through 6/2. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., 10-5, Tues. and Thurs. 10-8, Sat. 10-5, Sun. 1-5; $3, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. noon-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center
"Anna Maria Maiolino: A Life Line/Vida Afora." Drawings by an Italian-born, Brazil-based conceptual artist also known for her sculpture, performances, installations, and photographs; through 2/21. • "Suzan Frecon: drawing painting." Approximately 50 of the American abstract artist's watercolors from the nineties, on view in the Drawing Center's Drawing Room, at 40 Wooster St.; through 2/21. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the

Photography

A Couple of Painters

It wasn't a perfect love story by any means, but the turbulent union of Diego Rivera and Frida Kahlo did keep their visiting photographer friends enthralled. **Diego y Frida** gathers the efforts of camera-bearing acquaintances who caught the photogenic couple at home in Mexico City and during their sojourns in Detroit and New York—among them Lucienne Bloch, Manuel and Lola Alvarez Bravo, Fritz Henle, Leo Matiz, Emmy Lou Packard, Tina Modotti, and Bernard Silberstein. Also included are pictures by Nickolas Muray (pictured, *Frida and Diego With Hat*, circa 1930), a *Vanity Fair* and *Harper's Bazaar* portrait photographer with whom Kahlo had a passionate affair. At Throckmorton Fine Art, 153 East 61st Street; through March 2.

PHOTOGRAPH COURTESY OF THROCKMORTON FINE.

watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

★ "Seeing and Believing: The Art of Nancy Burson." A survey of more than 100 photographs and multimedia artworks by this artist known for her digitally enhanced composites focusing on the human face; through 4/20. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3. • ★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; admission for Norman Rockwell is $15; general admission $12, $8 students and seniors.

Jewish Museum

"The Emergence of Jewish Artists in Nineteenth-Century Europe." An exhibition focusing on the creativity of Jewish artists within the context of nineteenth-century art, featuring paintings by Daniel Moritz Oppenheim, Camille Pissarro, Simeon Solomon, and others; through 3/17. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy." Approximately 50 paintings by the former, a follower of Caravaggio who become court painter to England's Charles II, and 35 by his daughter, the first woman artist known to have supported herself from her work and the subject of two biographical novels and a film; 2/14–5/12. • ★ "Surrealism: Desire Unbound." The first major survey of Surrealism in more than twenty years, featuring more than 300 paintings, sculptures, drawings, prints, photographs, and films dating from 1924 to more recent years; through 5/12. • ★ "Earthly Bodies: Irving Penn's Nudes, 1949–50." Images of voluptuous nude female torsos that the photographer, then known largely for his work for *Vogue*, made as an antidote to the artifice of fashion magazines (see Whitney Museum of American Art listing for concurrent exhibition of Penn's recent nudes); through 4/21. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early Renaissance paintings; through 5/5. • "Benjamin Brecknell Turner: Rural England Through a Victorian Lens." Approximately 40 photographs of the English countryside in the 1850s that depict ruined abbeys and castles, thatched barns, cottages, and other picturesque subjects; through 4/21. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 3/31. • "Extreme Beauty: The Body Transformed." Costumes that conform the body to a physical ideal, ranging from a sixteenth-century iron corset to Thierry Mugler's "Motorcycle" bustier; through 3/3. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

★ "Pierre Matisse and His Artists." An exhibition examining the role of the late Pierre Matisse and his former New York gallery, the Pierre Matisse Gallery, through the works of the artists he promoted between 1931 and 1989, among them Balthus, Jean Dubuffet, Loren MacIver, Joan Miró, and Georges Rouault; 2/14–5/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. noon-6; $8, $6 students and seniors.

Museum for African Art

"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 3/3. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of Modern Art

★ "Gerhard Richter: Forty Years of Painting." The first New York retrospective of the German artist's paintings, including 188 canvases completed since 1962 that demonstrate his mastery of such genres as gestural abstraction, landscape, and portraiture; 2/14–5/21. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"*The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"Red." A look at the symbolic and aesthetic power of red as demonstrated through examples of clothing, accessories, and textiles in every shade of the color, from scarlet to crimson; 2/14–4/20. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

"Architects of the Academy." Watercolors, drawings, floor and site plans, and photographs by architects who were or are Academy members, among them Henry Bacon, Cass Gilbert, Nathaniel Alexander Owings, Edward Stone, and I. M. Pei; through 4/14. • "Modernism & Abstraction: Treasures From the Smithsonian American Art Museum." Works on loan from the Smithsonian by Willem De Kooning, Philip Guston, David Hockney, Ellsworth Kelly, and others; through 4/7. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $4.50-$8; students and seniors.

New Museum of Contemporary Art

★ "Wim Delvoye's Cloaca." An elaborate, room-size installation that replicates the human digestive system; through 4/28. • "New Additions to the Altoids Curiously Strong Collection." Twenty works in various media that were recently acquired by Altoids for the museum's permanent collection, by Bransford, Easterson, Espinosa, Kahlhamer, Scott, Tse, others; through 2/17. • 583 Broadway (212-219-1222), Tues.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

★ "Japanese Treasures: Narrative Hand Scrolls From the Spencer Collection." Sixteenth- and seventeenth-century scrolls from the Library's Spencer Collection that recently underwent conservation treatment in studios at the Tokyo National Museum and the Kyoto National Museum; through 3/2. • "Drawings by Charles Addams: *Un*real Estate." A selection of drawings by the *New Yorker* cartoonist, of images ranging from tantalizing conditions in Hell to less than comforting settings of Mother Goose's nursery rhymes; through 6/29. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

"Family Matters: Century-Old New York Businesses." Documents and artifacts from ten long-lived New York City firms, among them Modell's Sporting Goods, ArtKraft Strauss Sign Company, and Rambusch Decorating Studios; through 4/28. • "WTC: Monument." An exhibition chronicling the conception, design, construction, and destruction of the World Trade Center through a film, photographs, and the only extant architectural model by Yamasaki Associates; through 5/5. • "New York September 11 by Magnum Photographers." Photographs of the World Trade Center attack and its aftermath by Paul Fusco, Thomas Hoepker, Steve McCurry, Susan Meiselas, Gilles Peress, and Alex Webb; through 2/25. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "The Short Century: Independence and Liberation Movements in Africa, 1945–1994." A survey of African culture through art, film, photography, graphics, architecture, music, literature, and theater, featuring works by 55 artists from 22 countries; through 5/5. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Studio Museum in Harlem

"Yinka Shonibare." Fabric-covered, life-size mannequin figures and photographic self-portraits by a Nigerian-born, London-based artist whose work explores notions of "high art" and "low art" and "Britishness" and "Africanness"; through 3/31. • "Africaine: Candace Breitz, Wangechi Mutu, Tracey Rose, and Fatimah Tuggar." Photo-based works that examine lineages of representations of the African female body by four African artists working in the United States and abroad; through 3/31. • "Race in Digital Space." Works created by 50 artists between the late sixties and the present that use film, video, audio, new media, and web techniques to explore the effects of technoculture on the social constructions of race and ethnicity; through 3/31. • "Collection in Context: Recent Photography Acquisitions." Works by Jules Allen, Dawoud Bey, Gordon Parks, Carrie Mae Weems, and others; through 3/31. • "James VanDerZee." A selection of prints by the Harlem photographer (1886–1983) from the James VanDerZee archive, of which the Studio Museum is the custodian; through 3/31. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller that is concurrent with an exhibition at the Metropolitan Museum of Art of his nudes from 1949 and 1950; through 5/12. • "Paul Pfeiffer." A new video installation by the 2000 Bucksbaum Award winner and Whitney artist-in-residence; through 2/24. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Jane Hammond: Back Stage—Secrets of Scene Painting." A monumental, site-specific painting that fills the back wall of the gallery with a series of overlapping vignettes that depict distinct improvisational performances and theatrical spaces; through 4/5. • "Lucky DeBellevue: Khlysty, the Owls, and the Others." An installation of the artist's humorously low-tech sculptures constructed from chenille pipe-stem cleaners; through 4/5. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

2/19 at 10 and 2: "Nineteenth, Twentieth Century and Contemporary Prints and Multiples." On view from 2/15. 2/19 at 4: "Photographs." On view from 2/15. • 20 Rockefeller Plaza (212-636-2000).

Swann Galleries

2/14 at 2: "Shelf Sale." On view from 2/9. 2/19 at 10:30: "100 Fine Photographs." On view from 2/14. • 104 E. 25th St. (212-254-4710).

cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

★ AKA Cafe
From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

Bid
You don't have to be a collector to find a compelling reason to visit Sotheby's—not when there's a serious restaurant like Bid just off the lobby. Executive chef Matthew Seeber (hand-picked by consultant Tom Colicchio) serves seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour. Relish desserts paired with dessert wines, or a house cocktail, and pretend that the rotating artwork is part of your private collection. • 1334 York Ave., at 71st St. (212-988-7730). (E)

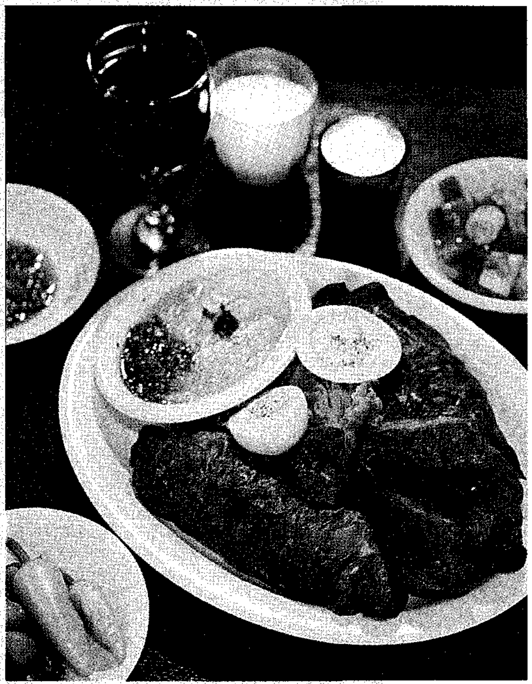
Black Duck
Named for a rum-running boat and owned by a hotel and cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and his precise cooking of fish. And Gotham vet Joseph Murphy's chocolate tasting is too good to just taste. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

The Underground Gourmet

Gooooooooaaaaaaaal!

Nothing against John Madden and his *Ultimate Tailgating* cookbook, but some of the most talented cooks, the Underground Gourmet has discovered, are rabid soccer fans. Our method is to look for an unassuming café with a group of tracksuit-wearing men huddled around a VCR showing a foreign match, the way you might look for a pileup of taxis outside a Pakistani joint and wander in for a good cheap feed. The latest example to prove this theory is **Hadom**, a terrific Middle Eastern–Israeli restaurant and bar in the West Village that replaced the short-lived Mi Va Mi last month. Zack Cohen, who used to run Hoomoos Asli in SoHo, named his new place for the Hebrew word for "red," which happens to be the team color of his favorite soccer club, Tel Aviv's Red Devils. Although the restaurant's walls aren't painted that shade, the waitresses and the cooks wear it, and a red rose adorns each tabletop. Despite this obsession, Cohen pays a lot of attention to what's going on in the kitchen. You can easily overdose on the excellent fresh salads; hummus (the specialty of the house); and homemade pita, or even better, malawach, the warm, buttery, multilayered fried flatbread; not to mention condiments, especially the bright green zhoug, the Yemenite hot sauce that's good for dunking, smearing, and dousing everything from the chicken soup to the falafel. Perhaps the best way to appreciate Hadom's charms, though, is at a weekend brunch, when the kitchen puts out first-rate renditions of special Shabbat dishes, like a hearty cholent and jachnun (pictured), a moist pastry dough tightly wound and served with hard-boiled egg, puréed tomato, and zhoug. (137 Seventh Avenue South; 212-206-7374.) R.P.



Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

Cast Iron Cafe
This bright, nicely appointed quick-service café on Chelsea's Sixth Avenue shopping strip ups the soup-salad-sandwich ante with its take on creatively topped "Roman-inspired" pizza, available by the slice and falling stylewise on the New York City pie chart somewhere between the Roman-style slices available at Sullivan Street Bakery and the medium-thick, crispy-bottom Sicilian version at L&B Spumoni Gardens. • 641 Sixth Ave., nr. 19th St. (212-462-2244). (I)

★ Citarella: The Restaurant
Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

★ Commissary
Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

craftbar
With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouth-watering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

Deborah—Life Love Food
After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton turns her attention to what she calls modern American comfort food. Mini meat loaf and pork chops are a given, but plundering the global larder for beer-battered fish and chips and a Cuban sandwich doesn't make her the least bit uncomfortable. • 43 Carmine St. (212-242-2606). (M)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

Impala Cafe
If you've been to Brooklyn's bustling Café LULUc, this place will seem awfully familiar, down to the warm red-and-white color scheme, the magazine racks, and the grilled-chicken sandwich. That's because owner Jean-Claude Iacovelli, patron saint of hungry, thrifty expat Frenchmen, had a hand in LULUc, and he's cloned its all-day bistro-lite formula, beginning with eggs at 8 A.M. and segueing into $15 steak-frites at night. • 132 W. Houston St. (646-602-1147). (I–M) ($)

★ La Brunette
Williamsburg is overrun with cute little bistros, and this one stands out from the pack with its professional service, an ambience that doesn't strain itself trying to be hip, and a menu that melds Caribbean seasonings and ingredients with French technique. Scotch-bonnet peppers make their fiery presence felt in avocado-and-oxtail terrine, red-snapper tartare, and coq au vin served over a dense mound of mashed plantains. • 300 N. 6th St., Brooklyn (718-384-5800). (I–M)

Les Halles Downtown
Kosher steakhouse Le Marais closed on September 11, and has reopened as the second local branch of Les Halles, home of juicy steak-frites and, when he's in town, chef-writer Anthony Bourdain. New additions to the popular formula: fruits de mer, Chinatown seafood, and a burger for the bear economy. • 15 John St. (212-285-8585). (M)

Mamá Mexico
At the original uptown branch, it's hard to have a conversation over the margarita-fueled roar. That raucous fate has yet to befall the snazzy new Turtle Bay outpost, with a mezzanine dining room done up in Day-Glo colors and an enormous menu of Mexican standards interspersed with the occasional experiment in Mex-American fusion, like Acapulco-style pasta or the grilled-chicken wrap with pineapple mayo. • 214 E. 49th St. (212-935-1316). (M)

Marseille
Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

Max Court
It's one thing for a thriving East Village pasta parlor to clone itself in crostini-deprived Harlem. It's something else entirely to infiltrate the heavily Italian Carroll Gardens, where this offshoot of Max on Avenue B and Max SoHa on 123rd Street takes on the entrenched local competition with an arsenal of crowd-pleasing pastas, a flair for stylish thrift-shop rusticity, and a succulent ragù. • 394 Court St., near Carroll St., Brooklyn (718-596-9797). (I–M) ($)

The Minnow
Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

YOUR PERSONAL BEST

Cast a vote for your favorite restaurant in our first-ever "Best of New York" readers'-choice survey. Fill out your ballot today at NYMETRO.COM.

★ Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. • 575 Hudson St. (646-638-2900). (M–E)

★ Paradou
There's a feeling of garlic-soaked bonhomie at this cozy bistro à vins named after the bucolic Provençal village of Le Paradou ("paradise" in the local dialect) and dedicated to serving wine-friendly food like ripe cheeses, charcuterie, tartines, crêpes, and hearty rustic pressed sandwiches like the one of duck rillettes, capers, roasted tomatoes, and shallots. In warm weather, a garden with a pétanque court provides extra seating, and behind that, in a delicious bit of Manhattan real-estate irony, lurks Hell (the lounge). • 8 Little W. 12th St. (212-463-8345). (I–M)

Punch & Judy
The Lower East Side's hippest restaurant row has a new wine bar with twenty international selections served by the (Riedel) glass, a Mediterranean-inspired menu, and thirties theater seats bolted to the floor. • 26 Clinton St. (212-982-1116). (M)

Q Café
Myriam Córdova, late of the Venezuelan Orinoco, has broadened her culinary horizons while indulging her particular predilection for nut crusts (almond-crusted goat cheese, macadamia-crusted mahimahi) and mangoes (with tuna, with lobster, and in the "mango tango" salad). Her menu reads more trans-tropical than Pan-Latino, except for Sunday brunch, which resurrects Orinoco classics like sweet corn pancakes and pabellón, shredded beef with rice and beans. • 244 E. 79th St. (212-717-6500). (M)

Royal
If Chairman Mao were still laughing, he'd giggle to know there's a slicked-up tablecloth joint on Mott Street touting a "provincial" menu of his favorite dishes. Most everything's larded with torrid red and green peppers to pick out and set aside in hopes of survival. . . absolutely delicious. And the Hong Kong salt-baked squid are amazing, too. • 1 Mott St. (212-964-9650). (M)

Savoia
One bite of the superlative Neapolitan-style crust at this Carroll Gardens pizzeria demonstrates why the tiled, wood-burning pizza oven is the focal point of the warm, rustic room. But because man and woman can't live by bread alone, no matter how tempting the notion, there's also an extensive assortment of well-dressed salads, carpaccio, salumi and cheese, pasta, and mostly southern Italian entrées. • 277 Smith St., Brooklyn (718-797-2727). (M) ($)

Smith
Sardines served in the can says it all. Ditto the "nice ordinary name" (as co-owner Brian McNally puts it) and the nobody's-home whitewashed façade. Happily, chef Kenny Addington (Eight Mile Creek, '44,' Picholine) really knows how to cook and keeps it clean, as in beet-and-blood-orange salad with goat yogurt, crusted lamb shank with parsnip purée, and an elegant Long Island duck roasted rosy pink. • 64 E. 1st St. (212-260-3189). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Suba
With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving

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a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

Théo
From Jonathan Morr of BondSt, Republic, and APT fame comes this bistro and lounge, carved out of an unoccupied corner of the gargantuan UPS building in West SoHo. The menu dips into international comfort-food territory with dishes like crab cocktail with avocado salad, veal osso buco with mushroom risotto, and fish stew with pastis and garlic crostini. • 325 Spring St. (212-414-1344). (M)

Thias
The point-and-cook Greek seafood concept popularized at Milos, Avra, and Trata has arrived on the Upper West Side, where charcoal-grilled fish, priced per pound, is featured along with the full complement of hot and cold mezedes and Greek salads, plus nightly specials like rabbit stifado and lamb fricassee. There's also a Greek-style Sunday brunch, a kids' menu, and an ouzeria downstairs. • 103 W. 77th St. (212-721-6603). (M)

2 West
The restaurant at the new Ritz-Carlton in Battery Park serves playful bento boxes and multiculti noodles at lunch, and a dinner menu full of local vittles like sake-braised Hudson Valley foie gras. The adjacent Lobby Lounge breaks British convention with a "power tea" of steak tartare, foie gras, and Stilton soufflé. And the fourteenth-floor bar, Rise, with its spectacular harbor views, has inherited something of the awe-inspiring spirit of the late Windows on the World. • 2 West St. (212-344-0800). (M-E)

Manhattan

Lower New York

★ Alfanoose
This spotless falafel joint makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-528-4669). (I)

★ Bo Ky
There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($)

★ Bouley
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. He's dispensed with the boutique breads, the oven, and the café to make room for lots more seats. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (E)

★ Bread
The 34-seat café's raison d'être is, as the name says, bread, and all that can be crammed between two slices and deliciously smooshed in a sandwich press. Neighboring Balthazar supplies the crusty building blocks for a dozen or so terrific combinations, like Sicilian sardines with tomato and "Thai-pepper mayonnaise," aged Genoa salami with nutty Taleggio, and rich Italian tuna with lemon dressing. • 20 Spring St. (212-334-1015). (I) ($)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

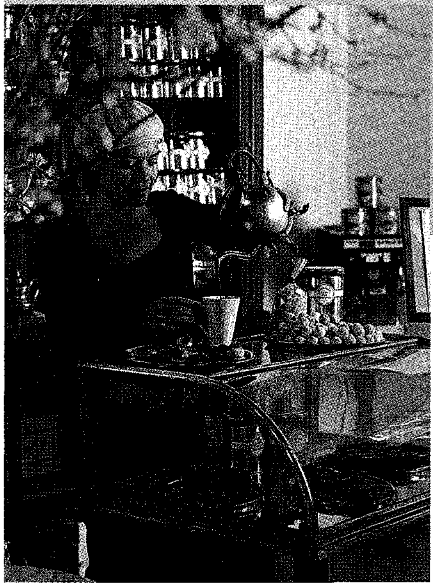
Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) interprets Chinese dim sum? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

Shopping

What a Sweet Couple

Before Maribel Lieberman and Selima Salaun opened the quirky NoLIta boutique Lunettes et Chocolat, there was (gasp!) nowhere for nearsighted chocoholics to nibble on cognac truffles while selecting a pair of designer eyeglasses. Now Lieberman (pictured) has branched out with **MarieBelle's Fine Treats and Chocolates**, a shop with an equally unusual inventory: artfully packaged bars and bonbons, plus scarves and textiles designed by Lieberman's husband, Jacques. In this larger location, there's room for tables, chairs, and a new cacao bar, where her signature ultra-creamy hot chocolate comes in four flavors: original Aztec, espresso, chili-spiced, and extra-dark. (484 Broome Street; 212-925-6999.)



PHOTOGRAPH BY CARINA SALVI.

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19.50. • 139 Duane St. (212-513-0001). (I-M)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Pico
Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

Roc
Rocco Cadolini brings his native Sorrento cuisine to this romantic TriBeCa corner, where traditionalists will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Shaped but not bound by tradition, chef Roberto Aita dresses lamb chops in a potato crust, stuffs ravioli with pulled oxtail and serves them with crisp thick-cut bacon. • 190A Duane St. (212-625-3333). (M-E)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

Below 14th Street, East

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a

babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Japonica
Its waiting area is sadistic. Unless you come at six or just before closing, you're probably going to have to hover along that zigzagging ramp. Why do so many bother? Because Japonica's high standards, skilled masters, and huge turnover mean some of the freshest and most varied selection of sushi to be found downtown. • 100 University Pl. (212-243-7752). (M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

★ Joe's Pub
Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen, Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ The Tasting Room
A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits chef Colin Alevras's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

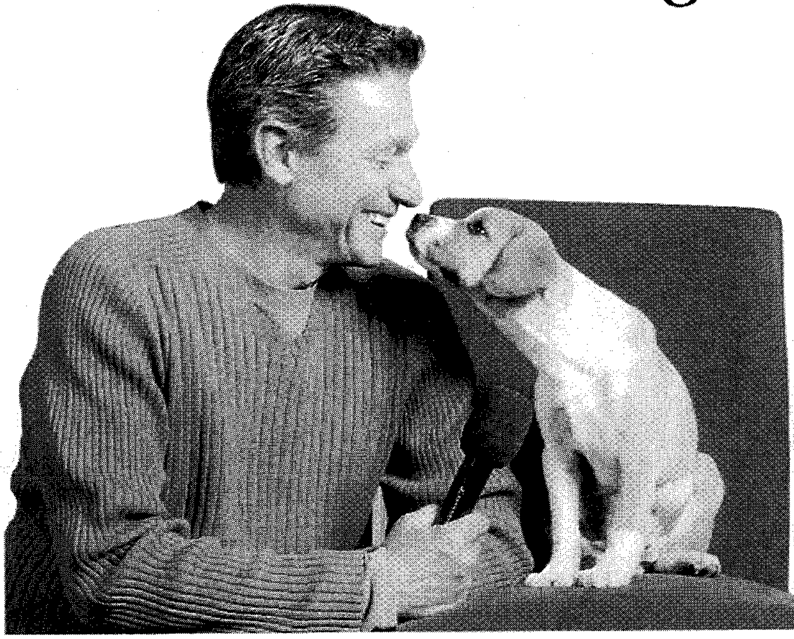
Below 14th Street, West

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I-M)

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M-E)

★ Blue Hill
Despite some culinary trendiness (to wit: a delicious asparagus soup with Parmesan froth), the atmosphere couldn't be more congenial. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

Burrito Loco
The house burrito comes with three sauces and a



Love Needs No Pedigree

Photo by Mary Bloom.

Maury Povich, host of the nationally syndicated talk show "MAURY", with League orphan "Lucky"

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choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar

Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside

Charleen Badman used to cook for Anne Rosenzweig at the Lobster Club. Now they're partners downtown, in a friendly neighborhood joint where nothing on the hyper-seasonal, frequently changing menu breaks the $20 barrier. There's a small, appealing wine list, and a very popular weekend brunch. • 9 Jones St. (212-229-9999). (M)

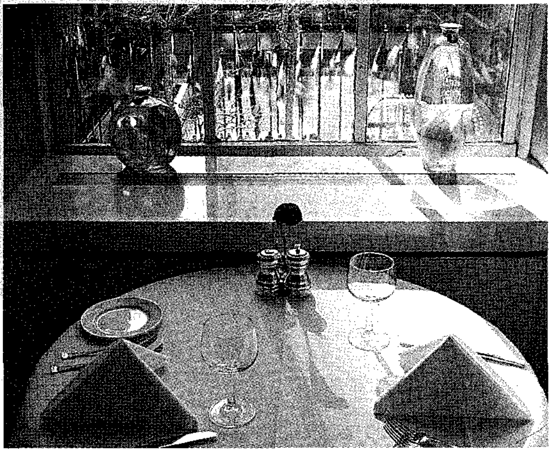
★ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallowy neighborhood, it also renders the new place less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

First Taste

In the Heart of Midtown

In direct contravention of Bryan Miller's First Law of Cuisine—i.e., the food improves in inverse proportion to a restaurant's altitude—**Pulse**, recently opened to the public at the Sports Club/LA at Rockefeller Center, offers powerhouse flavors on the third floor, overlooking the skating rink. Working under the management of the ubiquitous (if recently less omnivorous) Drew Nieporent, chef Scott Barton has fashioned a health-conscious fusion menu, with items like sea-scallop wontons with umeboshi plum vinaigrette, a bright and restorative roast pork tenderloin with soba, and crunchy and perky coconut-and-cilantro-crusted salmon with spiced tomato jam. Free with your meal: the same view Jack Welch had from his office, without those pesky stockholders to bother you. (45 Rockefeller Plaza; 212-218-8666.) PETER KAMINSKY



Tio Pepe

Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Villa Mosconi

Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

★ Wallsé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

14th–42nd Streets, East Side

Artisanal

If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Bar 515

International pub grub and hearty American dishes with a touch of Asian and Mexican influences in a lofty, industrial space. Nearsighted sports fans will appreciate the twelve-foot television screen usually tuned in to the game, the match, or the tournament. • 515 Third Ave., nr. 34th St. (212-532-3300). (I–M)

★ Bolo

Spanish food doesn't possess the big flavors that have attracted so many Americans to southwestern fare, but chef Bobby Flay has the audacity and the skill to make it work. In a room that reminds you of Gaudí by way of Pee-wee Herman, items as modest-sounding as baby clams steamed in green-onion broth, tuna brushed with honey, and paella with saffron rice exhibit pure bravado. • 23 E. 22nd St. (212-228-2200). (E)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Danzón

From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

★ Mi

Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who think Asian-fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

★ Sahara's Turkish Cuisine

The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

Slate

At Manhattan's first billiards club-cum-full-service restaurant, poolside dining means trendy comfort food like "lollipop" wings, grilled pizza, and fish and chips, plus contemporary Middle Eastern specialties like tangerine-glazed chicken and spinach-and-cheese phyllo pockets—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I–M)

★ Tocqueville

At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home. Their gently idiosyncratic nook will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M–E)

14th–42nd Streets, West Side

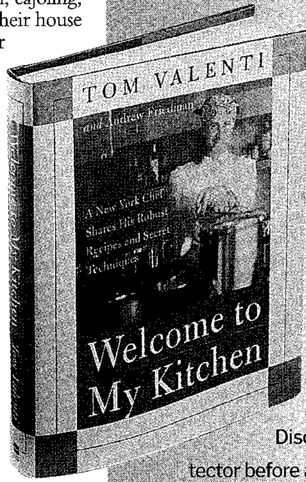
★ Above

Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does a first-rate cele-

PHOTOGRAPH BY KENNETH CHEN.

IN PRINT

Tom Valenti has braised and roasted his way from Alison on Dominick to Ouest, serving the sort of hearty, slow-cooked meals you wish you could make at home. Thanks to his new cookbook, ***Welcome to My Kitchen*** (HarperCollins; $29.95), you can—while discovering along the way the chef's unabashed passion for iceberg lettuce, white vinegar, Cuban sandwiches, and octopus, not to mention his "love affair with bacon," which he consummates promiscuously throughout the book, in recipes for everything from sea scallops to sweet-pea stew. Along the way, Valenti dispenses helpful hints: Don't skimp on the garlic. Disconnect the smoke detector before attempting the charred-lamb salad. Eat risotto from the outside in. And because "when panfrying soft-shell crabs, things can get a little dangerous," pierce the extremities first with a pin. He presents a convincing argument for making your own stock (in one hour!), and reveals something we'd suspected all along—"all bottled waters are not created equal." He even shares the secret of his signature lamb shanks, the "Free Bird" of his repertoire. If everyone can make them, he must be thinking, maybe he won't have to.


TOM VALENTI
and Andrew Friedman
A New York Chef Shares His Robust Recipes and Secret Techniques
Welcome to My Kitchen

bration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and seared wild salmon on a sumptuous soft corn pudding. • 234 W. 42nd St. (212-642-2626). (E)

★ Arezzo
An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccia" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M–E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

Chelsea Bistro & Bar
This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. • 358 W. 23rd St. (212-727-2026). (M) AE, MC, V

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Man Ray
French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knicknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M–E)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I–M)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet the Scotto clan strolls around the dining room, cajoling, nudging, hugging, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montparnasse
This space formerly occupied by Mediterranean-flavored Scarabee has gone resolutely Gallic. From country duck terrine and escargots to braised lamb shank and steak-frites, the menu reads like a Parisian-bistro primer. But just in case the food doesn't get the message across, the décor does, with oversize mirrors, framed French advertising posters, and cozy booths. • 230 E. 51st St. (212-758-6633). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

Babalu
In not-so-subtle homage to Ricky Ricardo, this is a supper club with a salsa beat, curtained booths, sharp dressers, and 50 kinds of rum. No wonder the lively crowd is guzzling mojitos and daiquiris, barely pausing to refuel with Colombian arepas with braised oxtail, tostones rellenos, Peruvian shrimp chowder, and seafood paella. • 327 W. 44th St. (212-691-8888). (M)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love

PHOTOGRAPH BY DASHA WRIGHT EWING.

them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ 44 & X Hell's Kitchen
John Tesar's inspired New American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find good food and friendly service this far west. After feeding Wall Street warriors at Vine, Tesar's traded some of his fancier flourishes for a renewed focus on dishes like rich mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ La Caravelle
After 40 years, the most neighborly of the city's grand old midtown restaurants has undergone a subtle gastronomic conversion. The service is still impeccable and the luminous green murals are still as luminous as ever, but now you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet. These changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the restaurant's legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Utsav Festive India
The $12.95 all-you-can-eat lunch buffet may be pricier than some, but the setting—an elevated bridge between two midtown office buildings—is posher, with tablecloths and flowers and gracious waiters wearing chili-pepper-patterned neckties. Every day brings a selection of four vegetable and three meat dishes, plus salads, chutneys and pickles, nan, superb saffron-speckled rice, and silky-sweet Indian puddings for dessert. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

★ ViceVersa
Like a hit play that opens with little fanfare, Vice Versa is full of diverting suprises, not least of which is its signature dish: casconelli alla bergamasca, ravioli stuffed with veal, raisins, and amaretto cookies, served with sage butter and pancetta. It's a mouthful, all right—a particularly and unexpectedly tasty one. But that shouldn't keep you from trying the "priest strangler" pasta, pan-seared sardines, or dorade with pastitsio. • 325 W. 51st St. (212-399-9291). (M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

Caviarteria
If you like to sip Taittinger and nibble caviar by the eighth of an ounce on a whim, this is the place for you. The casually elegant café also offers sampler platters of Sevruga, Osetra, and Beluga, plus related luxuries like a black-truffle soup, smoked trout from Idaho, salmon from Scotland, and a host of roe-centric sandwiches. • 502 Park Ave., at 59th St. (212-759-7410). (M-E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Nicole's
Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. • 10 E. 60th St. (212-223-2288). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos,

Opening

Nine Lives

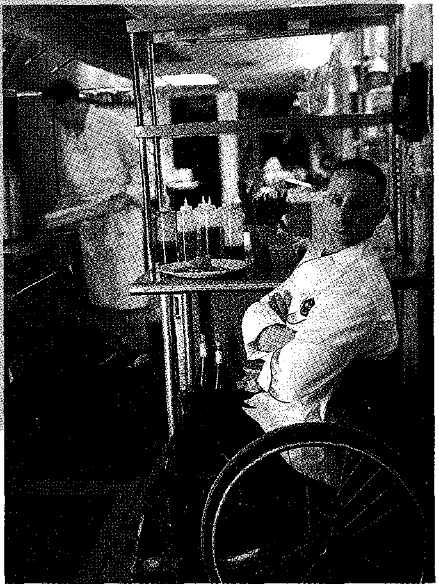
David Ruggerio reminds us of Max Fischer, the precocious prepster in *Rushmore* who can't say no to any extracurricular activity, be it fencing or beekeeping. Over the years, the chef and cookbook author has spearheaded a steakhouse, a brasserie, several fancy French restaurants, and, most recently, a sushi parlor—not to mention his surviving a minor scandal or two. His latest after-school project is **Calle Nueve**, or "Ninth Street," in the newly renovated Marylou's space. The contemporary-Mexican menu ranges from shrimp seviche with roasted cactus to smoky peanut mole with grilled quail. And, for those who miss the boozy late-night scene at Marylou's, frozen fresh-fruit margaritas and "tequinis"—souped-up tequila martinis. (21 West 9th Street; 212-995-0600.)

PHOTOGRAPH BY CARINA SALVI.

Ask Gael

Discovered any new talent?

This is not what we expect on lovelorn First Avenue. Our fussy eaters warm up in romantic serenity at **Lawrence Scott**, with its colorful Sol LeWitt and the command of the namesake chef. Scott's youthful odyssey through the kitchens of the Crillon, Lucas Carton, and Ducasse in Monte Carlo (ended by the motorcycle crash that left him paraplegic) shows in his tuna-carpaccio salad, in the perfect glazing of diver scallops with Yukon Gold-potato salad, and in his gorgeous lamb shank—moist and caramelized and wearing radicchio feathers. At times, the kitchen is slow, and dishes arrive cool. (It seems the sous-chef was out that night.) The duck-confit lasagna is undisciplined but delicious, and the deconstructed pear-and-blue-cheese salad would be better tossed. But the pork-loin Cubano and roasted salmon on bacon-spiked cabbage are fine. A '95 Saint-Julien none of us ever heard of, Château Teynac, is a steal at $35. And the trio of chocolate-ice-cream sandwiches is just enough to share. (1363 First Avenue, near 73rd Street; 212-396-4555.)



pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

★ Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

Pamir
Worth a trip for the coziness of tribal carpets, the hanging copper and saddle bags, the warm welcome, and the luscious ravioli-like aushak under a mantle of yogurt and savory meat sauce. Satiny eggplant and pumpkin are similarly draped. Chunks of juicy lamb shore up the pistachio-and-almond-tossed pilaf (called palaw). And the baklava (baghlawa) is chewy and not too sweet. • 1437 Second Ave., nr. 74th St. (212-734-3791). (M)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ A
This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I–M)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

PHOTOGRAPH BY KENNETH CHEN.

cue

Nightlife

Edited by Ethan Brown

Concerts

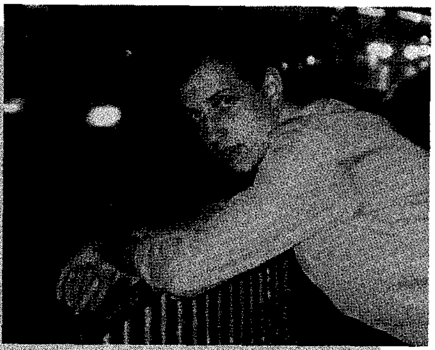
Judas Priest
The sadomasochistic Brit metal act—known for rough-trade-celebrating tunes like "Hell Bent for Leather"—return. 2/15 at 7:30. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171); $27.50.

Luther Vandross
He practically owned R&B in the eighties, but it's his role as a bit player in groups like Change (check the sublime "Glow of Love") and as a backup singer for the likes of David Bowie that really feels significant. Still, it's great to see Vandross getting the sort of love from pop audiences that they require in this multi-night stand at Radio City. 2/14, 2/15, 2/17, 2/18 at 8. • Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-7171); $55.50–$95.50.

Mary J. Blige
Mary J. Blige is on a roll: Her brassy calls to the dance floor—and Dr. Dre's production—have made "Family Affair" (from her surprisingly upbeat album *No More Drama*) unavoidable everywhere from gay clubs to hip-hop haunts. And Blige, always a formidable performer who takes her audience on an emotional ride through her hard-luck soul, should receive a welcome fit for an R&B queen at this Radio City date. 2/11 at 8. • Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-7171); $38.50–$78.50.

Performance

Young at Heart



If you're guessing that there's some sort of showbizzy, mythmaking moment that heralded the coming of 18-year-old jazz vocalist wunderkind **Peter Cincotti** (pictured) you'd be entirely correct. "When I was 7, I was dying to see Harry Connick Jr. play, but when he came into town, I was sick," explains Cincotti from his dorm room at Columbia University, where he's a freshman. "So my parents gave him roses, and Harry said, 'Let me call this kid up.' I couldn't believe it." The big break didn't end there: Connick invited Cincotti to an Atlantic City show and even brought the preteen prodigy onstage. Impressed with Cincotti's chops—he'd been playing from the age of 3, after all—Connick began to incorporate Cincotti into his shows. "And then one summer, Harry sent me down to New Orleans to study with Ellis Marsalis, which was like a total dream," Cincotti says. Solo performances at jazz clubs like the Knickerbocker followed, and on February 12, Cincotti will make his debut at the Algonquin Hotel, the youngest ever to do so there. Cincotti isn't nauseatingly teen-star-perfect, though. Asked what his major at Columbia will be, he answers, "I have no idea." (See "Cabaret.") E.B.

Rufus Wainwright
With Martha Wainwright. 2/13 and 2/14 at 8. 2/14 is sold out. • The Town Hall, 143 W. 43rd St. (212-307-7171); $25, $30.

Small Stages

B.B. King Blues Club & Grill
2/13: Ratt. 2/14: Oleta Adams. 2/15: The Temptations Review. 2/16–2/17: Poncho Sanchez. • 243 W. 42nd St. (212-997-4144).

Bottom Line
2/11: Casey Chambers. 2/12: Ron Sexsmith. 2/14: Betty Buckley. 2/15: Melissa Ferrick. 2/16: Betty Buckley. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
2/9: The Breeders. 2/15: "Organic Grooves." 2/16: Clem Snide. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. 2/11: Green Rooftops; Amanda Thorpe. 2/12: Neil Halstead; Ooberman. 2/13: Pete Francis. 2/15: October; Vortex. 2/16: "VaVaVoom Room." 2/17: Sunrise Highway. 2/18: Peter Salett. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
2/14: Jonatha Brooke. 2/15–2/16: Deep Banana Blackout. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 2/11: Galt MacDermot. 2/12: The Divine Comedy. 2/14: Mary McBride with Friends and Lovers. 2/16: Sue Costello, Kate Rigg, and Diedre Sullivan: "Big Tit." 2/17: Dr. Thomas Mapfumo and the Blacks Unlimited. 2/18: Everett Bradley. • 425 Lafayette St. (212-239-6200).

Knitting Factory
2/12: King's X. 2/13: Concrete Blonde. 2/14: Mike Doughty. 2/16: Jazz Mandolin Project; Bernie Worrell & the Woo Warriors. • 74 Leonard St. (212-219-3055); $.

Makor
2/12: Beth Ann Cole. 2/12: Hans Schuman Trio. 2/14: Alejandro Escovedo Trio. 2/16: Church of Betty; Slavic Soul Party. 2/17: Budapest Klezmer. • 35 W. 67th St. (212-601-1000).

Maxwell's
2/14: Marshall Crenshaw. 2/15: The Dirty Dozen Brass Band. 2/17: Brian Jonestown Massacre. 2/18: New Pornographers. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
2/11: The Red and the Black; Dear Conquistador. 2/12: Loveless; Whirl. 2/13: Pilot to Gunner; Panthers. 2/14: Blue Green. 2/16: The Good Life. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
2/12: Hugh Pool. 2/15: Nill Kirchen. 2/16: Charlie Gracie. 2/17: Jack Grace. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
2/12: Tha Liks. 2/14: Grupo Niche. 2/15–2/17: Brazilian Carnival 2002. • 204 Varick St. (212-243-4940).

The Village Underground
2/14–2/15: Garland Jeffreys. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
2/15: Les Savvy Fav. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 1-866-468-7619).

Clubs

Baktun
Thursdays: The best deal in clubland: House great Tony Humphries for *free*. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: Drum and bass at "Direct Drive." Thursdays: Deep house with D.J. Jaymz Nylon. • 418 W. 14th St. (212-206-1590).

Groovejet
Mondays: Rock-and-roll classics, new wave, and punk with D.J. Tommy. Tuesdays: D.J. Sean O'Shea spins deep house. Wednesdays: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: drum and bass with "Globesonic." Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404); $.

Shine
In February: Sundays: D.J. Rodney spins roots reggae at "Reminisce Reggae." Wednesdays: D.J.'s Nick Marc and Goodfinger spin everything from rock to electronica. The last Thursday of every month: "Giant Step Records Sessions" with D.J. Ron Trent spinning soulful house. Fridays: D.J. Tony H spins hip-hop, salsa, and house at "Allegria." Saturdays: D.J. Big Ben spins hip-hop at "The Show." • 285 W. Broadway (212-941-0900).

SPA
Wednesdays: Rock and roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

The Mint
Fridays: "Spirit of Ibiza." Sundays: Promoter Derek Corley's hip-hop throwdown, which has already seen the likes of Suge Knight pas through its doors. In the Bass Mint: Mondays: Drum and bass with Breakbeat Science D.J.'s DB and Dara. • 225 E. Houston St. (212-475-3200).

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY PIA CINCOTTI.

Vinyl
Fridays: "Be Yourself" with progressive house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

★ The World
2/17 at 10: Deep Dish and Danny Tenaglia. • 1501 Broadway, nr. 43rd St. (212-613-3199); $45, $60 at the door.

Jazz

Birdland
In February: Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Scott Whitfield Jazz Orchestra (early), Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin (late). Tuesdays: David Ostwald's Louis Armstrong Centennial Band (early), The Famous Duke Ellington Orchestra (late). Fridays: Lew Anderson's All-American Big Band. 2/13: Stan Edwards. 2/14–2/16: Jimmy Scott. • 315 W. 44th St. (212-581-3080).

Blue Note
2/12–2/17: Cassandra Wilson. • 131 W. 3rd St. (212-475-8592).

Iridium
Monday nights, the Les Paul Quartet holds office hours. 2/12: Kendra Shank. 2/13–2/18: Dee Dee Bridgewater. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz Insights" Presents: "The Music of Duke Ellington"
Music and lecture series hosted by Arnold Jay Smith, Tuesdays from 7:45–9:30. 2/12: Mike Hashim. • New School, 66 W. 12th St. (212-229-5690); $35.

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
In February: Norman Hedman's Tropique. The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday evening from 5:45 to 6:45 and 7:15 to 8:15. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Performance

Sing Around the *Poses*

On albums like *Poses*, his craggy-beyond-its-years voice suggests his live performances might be as enjoyable as a night of performance art. But **Rufus Wainwright** (pictured) has a remarkably light, easygoing stage demeanor. Opening for Roxy Music last summer, his very personal—and sometimes very funny—rock worked wonders in deflating the self-important *High Fidelity*-guy vibe at the shows. And his cynical, real-life takes on love should make Valentine's Day that much easier when he plays Town Hall February 13 and 14. (See "Concerts.")

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in February: Chris Washburne and Syotos. Mondays: Jam Session with John Farnsworth. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet Plus One. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
2/13: Anthony Coleman's Los Professionales. 2/14: Elysian Fields. 2/15: Chocolate Genius. 2/16: Vinicius Cantuaria Band. 2/17: Fish Street Klezmer. • 107 Norfolk St. (212-358-7503); $.

Village Vanguard
Mondays in February: The Vanguard Jazz Orchestra swings on. 2/12–2/17: Clark Terry Quintet. • 178 Seventh Ave. So. (212-255-4037); $.

Comedy

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. 2/13: The Biggie Show presents: "St. Valentine's Day Massacre." 2/13–2/16: Mike Epps. 2/15–2/17: Pauly Shore. 2/17–2/18: Mario Cantone. • 1626 Broadway, nr. 49th St. (212-757-4100); $12.50–$24.50, two-drink minimum.

Comedy Cellar
2/11–2/18: Colin Quinn; Greg Giraldo; Godfrey; Greer Barnes; Jim Norton. • 117 MacDougal St. (212-254-3480).

Dangerfield's
2/11–2/17: Rich Ramirez; Rob Magnotti; Pete Correale; Nancy Redman; Gregory Vaccarello; Gregory Rogell. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., nr. 61st St. (212-593-1650).

Gotham
2/14: The Valentine's Show. 2/15–2/16: Greg Giraldo; Mitch Fatel; Vanessa Hollingshead. 2/17: Michele Balan and friends. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Cabaret

★ Algonquin Hotel
2/12–3/2: Peter Cincotti. Early shows Tues.–Sat., late shows Fri. and Sat. • 59 W. 44th St. (212-840-6800).

Arci's Place
2/11: Donna McKechnie. 2/13–2/15: Baby Jane Dexter. 2/18: Donna McKechnie. • 450 Park Ave. So., at 30th St. (212-532-4370).

Carnegie Club
Saturdays in February at 8 and 10: Sinatra impersonator Cary Hoffman with his ten-piece orchestra. • 156 W. 56th St. (212-957-9676).

Danny's Skylight Room
In February: Blossom Dearie. Show times Friday at 7, Saturday at 7, and Sunday at 6:15. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
In February: Thursdays at 6: Seth's Broadway Chatterbox. Fridays at 8: "The Next Big Broadway Musical!" Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 8:30: Poole Party Comedy-Variety Show. Saturdays at 11: "Judy Garland Live!" starring Tommy Femia. • 343 W. 46th St. (212-757-0788); $.

Judy's
2/11–2/12: Richard Malavet in "The Right to Love." 2/13: Maureen Kelley Stewart. 2/14: Ron Ramsey. 2/15: The Swingirls in "Elegant Sophistication . . . Three Voices That Become One. 2/16: Barbara Lee with Wes McAfee. 2/17: "Places, Places: The Songs of Francesca Blumenthal." 2/18: "Leer Mondays." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

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Club Date

Go Deep

Since his exhaustive—and exhausting—all-nighter with Carl Cox at Twilo in 2001, Danny Tenaglia has made Presidents' Day one of the most important weekends in New York clubland. On February 17 at the WWF's Times Square nightclub, the World, Tenaglia continues the tradition by battling it out on the turntables with Washington, D.C.'s progressive-house twosome **Deep Dish** (pictured). They'll also be celebrating Grammy nominations: Tenaglia for his remix of Depeche Mode's "I Feel Loved," Deep Dish for its mix of Dido's "Thank You." (See "Clubs.")

PHOTOGRAPHS: TOP, LEO SOREL/RETNA, LTD.; BOTTOM, COURTESY OF GLOBAL UNDERGROUND.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

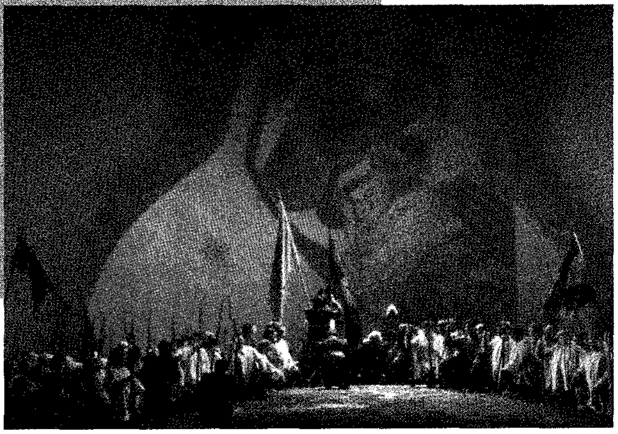
Academy of St. Martin in the Fields
Chamber-ensemble offshoot of the orchestra performs octets by Eugene Goossens and Georges Enesco and a Dvořák sextet. 2/12 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $40.

★ Music From Copland House
Chamber ensemble presents "Salute to an American Icon: Honoring Lukas Foss," exploring four decades of the composer-conductor-pianist's work, in celebration of his 80th birthday. 2/12 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

Opera

Russian Set Dressing

Valentine's Day seems an odd choice for the Metropolitan Opera premiere of Sergei Prokofiev's **War and Peace**, based on the Tolstoy epic and co-produced with St. Petersburg's Kirov Opera (pictured). With a running time close to five hours, it's not exactly a little night music (though baritone Dmitri Hvorostovsky is pretty dreamy). The Met originally hoped to stage the work in 1944. It took an all-star Russian trio (conductor Valery Gergiev, producer Andrei Konchalovsky, and set designer George Tsypin), whose members have known each other for years, to finally get it done. "I have to tell you, the pressure was unbelievable," says Tsypin with a hearty laugh. The Moscow émigré, who designed Prokofiev's *The Gambler* at the Met last season, caps the stage with a dome and covers the floors with clean parquet for peacetime scenes. Later, the crusty earth and dried blood of war is set against a backdrop of Russian Orthodox imagery. Given the scope of the story, he says, the set is minimal: "It's the earth and the sky, and, you know, people come and go. History, wars happen, and then everything goes away." (See "Opera.") A.Z.



PHOTOGRAPH BY VALENTIN BARANOVSKY.

"Composer Portraits: Sofia Gubaidulina"
The ensemble Continuum performs a range of works by the contemporary Russian composer. 2/12 at 8. • Columbia University, Miller Theatre, Broadway at 116th St. (212-854-7799); $20.

★ San Francisco Symphony
Michael Tilson Thomas conducts two Schoenberg works and Mahler's *Das Lied von der Erde* featuring tenor Michael Schade and baritone Thomas Hampson, 2/13 at 8; and aptly, Scenes from *Romeo and Juliet* by Berlioz and traditional hymn settings by Ives, with the Voices of Ascension, 2/14 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21–$84.

Songs of Berg and Dougherty
Valentine's Day concert features the love songs of Christopher Berg and Celius Dougherty. 2/14 at 6. • New York Public Library for the Performing Arts, Bruno Walter Auditorium, Amsterdam Ave. at 65th St. (212-642-0142); free.

Brooklyn Philharmonic
Mozart, Chopin, and Prokofiev make up the program. 2/15–2/16 at 8. • Baptist Temple Church, 360 Schermerhorn St., Brooklyn (718-622-5838); $20–$50.

Edoardo Catemario, Guitar
Plays selections from his latest CD, *Italian Virtuoso*. 2/15 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $45.

★ Munich Philharmonic Orchestra
Three performances led by James Levine run the gamut from Beethoven to Ligeti. Mahler's Symphony No. 4 features soprano Heidi Grant Murphy on 2/15 at 8, and Peter Serkin performs Schoenberg's Piano Concerto on 2/16 at 8. Third concert is 2/17 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $22–$89.

★ New York Philharmonic
Masur conducts selections from Wagner's opera *Tristan and Isolde*, with soprano Deborah Voigt, mezzo Violeta Urmana, tenors Stig Andersen and Thomas Studebaker, and bass-baritone Theo Adam. 2/12 at 7:30, and 2/14 at 8. (2/14 broadcast live on WQXR, 96.3 FM.) Also, Schubert's "Unfinished" Symphony, Dutilleux's *The Shadows of Time*, and Mussorgsky's *Pictures at an Exhibition*. 2/15, 2/16, and 2/19. Call for details. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82.

Fine Arts Quartet
Bassoonist Robert Thompson sits in for the world premiere of a John Downey quintet; also works by Haydn and Dohnányi. 2/16 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $35.

★ Guarneri String Quartet
Performs quartets by Beethoven and Mendelssohn, and Dohnányi's Piano Quintet No. 2, with Hungarian pianist Peter Frankl. 2/16 at 8. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $40.

Marc Ponthus, Piano
The complete piano work of new-music composer Iannis Xenakis. 2/16 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

Warsaw Philharmonic
Celebrates its hundredth season with Tchaikovsky's Symphony No. 5 and Chopin's Piano Concerto No. 2, played by Ingrid Fliter, winner of the 2000 Chopin International Piano Competition. 2/17 at 3. • Avery Fisher Hall, Lincoln Center (212-721-6500); $29–$52.

Opera

Amato Opera
Presents Donizetti's *L'Elisir d'Amore* (The Elixir of Love). 2/16–3/10. Call for details. • Amato Opera, 319 Bowery (212-228-8200); $28.

Dicapo Opera
Kurt Weill's *Street Scene* opens 2/15 and runs for two weekends. Call for details. • Dicapo Opera Theatre, 184 E. 76th St. (212-288-9438); $40.

★ Metropolitan Opera
War and Peace opens on 2/14 (see box). Last performance of *La Bohème* is 2/16. *Tosca*, *Le Nozze di Figaro* runs, too. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

Dance

★ New York City Ballet
All Balanchine-Tchaikovsky on 2/12, and then lots of Robbins this week: *The Concert*, *Afternoon of a Faun*, *A Suite of Dances*, *Moves*, *Fancy Free*, and more Balanchine. Call for details, or visit www.nycb.com. • New York State Theater, Lincoln Center (212-307-4100); $28–$76.

Monte/Brown Dance
Eerily titled *Lost Objects*, originally set to premiere at the World Financial Center, was scored by David Lang and is about strength and letting go. Premieres and favorites include Monte's duet *Treading*, with music by Steve Reich, and *Run to the Rock*, an Alvin Ailey tribute set to Nina Simone. 2/12–2/17. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

★ nicholasleichterdance
Kicks off the monthlong 92nd Street Y Harkness Dance Project with the world premiere of *Bliss*, about journey and community. 2/13–2/14 and 2/16–2/17. • The Duke on 42nd St., 229 W. 42nd St. (212-239-6200); $20.

★ Lava
Sarah East Johnson's all-female troupe fuses circus acrobatics, square dance, and football in the new work *Glimmer*. 2/13–2/16. Call for details. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $20 (2/13 benefit: $50).

Les Grands Ballets Canadiens
Acclaimed Montréal-based company presents *The Queen of Spades: Drive, Passion, and Fate*, based on the Pushkin novel and Tchaikovsky opera, in a grand multimedia production. 2/13 and 2/15–2/16. Call for details. • City Center, 131 West 55th St. (212-581-1212); $40–$60.

Diane Fay Dance Theatre
Ballet choreographer presents *French!*, new dances set to the French composers Debussy, Fauré, Gounod, Ravel, and Philip Lasser. 2/16 at 8 and 2/17 at 2; also 2/22–2/24. • Clark Studio Theater, Rose Building, Lincoln Center (212-206-1515); $15.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

TheMix

Edited by Boris Kachka

Radio Highlights

La Bohème
Puccini's opera is broadcast with two intermissions—one a roundtable talk on the role of the critic, the second an opera quiz. • 2/16, 1:30 to 4:25 P.M. WQXR, 96.3 FM.

Howard Gardner
The Harvard psychologist talks to the eponymous host of "The Lewis Burke Frumkes Show" about his new book, *Good Work: When Excellence and Ethics Meet.* • 2/17 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"Fat Tuesday" Wine Tasting
Another casual lesson from Vino-Versity makes indulgence its Mardi Gras theme with its sweetest ports, champagnes, dessert wines, and cognacs, along with chocolate-laden treats. • 2/12, 6:30 to 9 P.M. Divine Bar, 55 Liberty St. (212-791-WINE); $35 advance, $45 at the door.

Contemporary African Art Panel
A MOMA-sponsored discussion coinciding with its African film exhibit, "The Short Century," features curators Okwui Enwezor and Meskerem Assegued, art historian Salah Hassan, and artist Yinka Shonibare. • 2/12 at 6:30 P.M. Donnell Library, 20 W. 53rd St. (212-708-9781); free.

"Ruling Women"
A lecture on queens and regents in seventeenth-century France is given by CUNY professor Domna Stanton. • 2/12 at 7:30 P.M. La Maison Française, 16 Washington Mews (212-998-8750); free.

The Harlem Renaissance
Following a screening of *Artists of Harlem*, a documentary on the painters, photographers, and sculptors of the Harlem Renaissance, historian Jamie Wilson lectures on the period. • 2/13 at 6 P.M. Brooklyn Public Library, Grand Army Plaza, Brooklyn (718-230-2100); free.

***War and Peace* Symposium**
Marking the Met's premiere of Prokofiev's adaptation of Tolstoy's classic, three scholars lecture on the historical and artistic aspects of both novel and opera. • 2/13, 6:15 to 8:15 P.M. Kaplan Penthouse, Rose Building, tenth floor, 70 Lincoln Center Plaza (212-769-7028); $20.

A Conversation With Wen Ho Lee
The scientist accused two years ago of espionage joins journalist Helen Zia, his collaborator on the recent book *My Country Versus Me,* to read from their work and talk about his travails. • 2/13 at 6:30 P.M. NYU Bobst Library, John Ben Snow Dining Room, twelfth floor, 70 Washington Sq. So. (212-992-9653); free.

Shmuley Boteach and Elizabeth Wurtzel
You never thought they'd meet, but the Jewish love guru finally faces off with the author of *Prozac Nation.* Their topic: "Are There Any Women Left in New York, or Have They All Become Men?" • 2/13 at 7 P.M. Community Church of New York, 40 E. 35th St. (212-206-1515); $12.

"Books in Black"
A panel among African-American book artists and illustrators about their heritage and their craft is followed by a reception featuring African drummers and dancers. • 2/15, panel 6 P.M., reception 7 P.M. Center for Book Arts, 28 W. 27th St., third floor (212-481-0295); $5.

The Written Word

Susan Vreeland
The author reads from her new historical novel, *The Passion of Artemesia*, and signs copies. • 2/12 at 7 P.M. Barnes & Noble, 1972 Broadway, at 65th St. (212-595-6859); free.

Gary Indiana
The former art critic reads from his new novel, *Depraved Indifference*, with Linda Yablonsky and Peter Trachtenberg in Chelsea on Tuesday and alone at KGB on Sunday. (See box.) • 2/12 at 7 P.M. Cohan Leslie and Browne, 138 Tenth Ave., at 18th St. (212-254-2924); free. 2/17 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Sara Waters
The award-winning author reads from her new novel, *Fingersmith.* • 2/12 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Piri Thomas
The author of *Down These Mean Streets*, about growing up in Spanish Harlem, talks about his work and his Puerto Rican and Cuban heritage. • 2/13 at 6:30 P.M. Long Island University, Health Sciences Building, Rm. 107, Flatbush Ave. at DeKalb Ave., Brooklyn (718-488-1109); free.

Miranda Carter
The author of *Anthony Blunt: His Lives*, a biography of the British bon vivant and Soviet spy, talks about her work and signs copies. • 2/13 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Hugh Pearson
The author talks about his book *The Day Harlem Nearly Killed King* and signs copies. • 2/13 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Anita Diamant
The journalist and author of the best-selling novel *The Red Tent* talks about her recent novel, *Good Harbor*, and Jewish values, along with rabbis Joseph Telushkin and David Woznica. • 2/13 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $18.

"Fiction Love"
A Valentine's Day installment of *The New Yorker's* ongoing "Fiction Live" reading series features stories by Andrea Lee, Steve Martin, Ian Frazier, and Woody Allen. Thus far only one reader has been announced: Al Franken, reading Allen's "The Kugelmass Episode." • 2/14 at 8 P.M. The Cutting Room, 19 W. 24th St. (212-691-1900); $15.

Bell Hooks
The oft-uncapitalized self-styled radical thinker talks about her new book, *Communion: The Female Search for Love*, the last in a trilogy on women and love. • 2/15 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

"Architecture of the Imagination"
Bringing together the ideas underlying science fiction and imaginative poetry, *Times* book reviewer Gerald Jonas interviews sci-fi writer Octavia Butler and Pulitzer Prize–nominated poet Cornelius Eady about the connections between the genres. • 2/16 at 2 P.M. Mid-Manhattan Branch Library, 455 Fifth Ave., at 40th St. (212-340-0833); free.

Native Son
Celebrating Black History Month, the Classical Theatre of Harlem presents its stage adaptation of Richard Wright's *Native Son.* • 2/18 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Christopher Rice
The literary scion reads from his new psychological thriller, *The Snow Garden.* • 2/18 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

President's Day 24-Hour Play Festival
The festival itself is only a couple hours long; it's the play-writing process that takes 24 hours, as writers, directors, and actors compose, produce, cast, rehearse, and stage ten-minute plays in less than a day. • 2/18 at 8 P.M. Poetry Project, 131 E. 10th St. (212-674-0910); $9.

In Print

The Other Axis of Evil

"What I wanted to do through this whole trilogy was to get an answer to a very simple question," says journalist turned novelist Gary Indiana. "Why is there evil in human nature, and where does it come from?" Indiana, also a photographer and onetime art critic, has in previous books (the heavily fictionalized *Resentment: A Comedy,* about the Menendez brothers, and the more or less nonfiction *Three Month Fever,* about Versace murderer Andrew Cunanan) set out to skewer the media. In his newest, **Depraved Indifference**—a gripping novel loosely based on the whirlwind crime spree of Kenneth and Sante Kimes, the mother-and-son grifters convicted of killing elderly New Yorker Irene Silverman—corporate culture is the culprit. "These people were basically up to the same kind of financial chicanery that companies like Enron were up to. Offshore banking, tax shelters, shell corporations. They were freelancers in a land where this was being done on a massive scale." Indiana says this is the last of his nonfiction novels—but then, he hadn't planned on a trilogy, either. "I didn't realize at the time of the Menendez case that I was just watching the beginning of something," says Indiana. "I thought, well, they can't take this any further. And then O. J. Simpson came along, and JonBenet Ramsey and Princess Di, and you name it." Much as Indiana deplores the media circus, he gives credit where it's due. "The things people have pointed out in my books as being the most over-the-top," he says, "are generally the ones I've taken directly from a newspaper." Indiana will read this week at two locations. (See "The Written Word.") B.K.

PHOTOGRAPH BY WENDY BRANDOW.

Solutions to last week's puzzles

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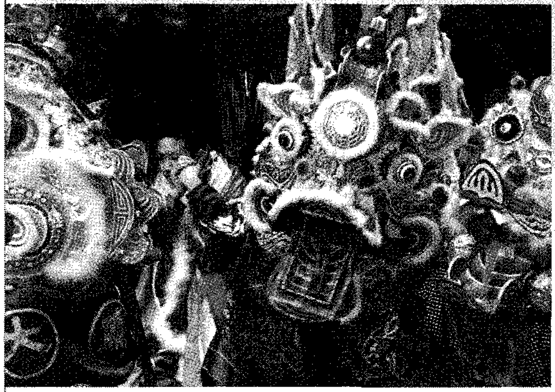
Happening

In Like a Lion

February 12 may mark just another Mardi Gras, but the lion-dancers bounding down Mott Street will be celebrating the turn of the century: **Chinese New Year** 4700. Spectators can indulge in a number of $47 banquets or see the three major parades (on February 12, 17, and 24) as part of foodie Joe Mauriello's extensive tour and lunchtime banquet—not only filling but packed with history and recipes. Or skip right to dinner—and give a little extra to the struggling downtown community—at Peking Park on February 14 for an auction and banquet benefiting the China Institute. (See "Special Events.")



Special Events

Tours

Greenwich Village Valentine and Dessert Tour
Every native knows those tired carriage rides and overpriced Tavern on the Green don't hold a candle to a canoodle-friendly stroll through the Village. See where historic romances flowered and where literature and film have found romantic inspiration. • 2/11, 2/13, and 2/14 at 6 P.M. Call 212-465-3331 for reservations and meeting place; $15 including sweets.

Lunar New Year Tour & Banquet
Tour leader Joe Mauriello supplements your experience at the food shops, Buddhist temple, and colorful parade marking the new year with a lunchtime banquet. • 2/12, 2/17, and 2/24, 11 A.M. to 3 P.M. Call 212-696-6666 for reservations and meeting place; $75 all-inclusive.

"Hail to the Chief"
A Presidents' Day tour visits New York sites associated with not only Washington and Lincoln but Teddy Roosevelt, Ulysses S. Grant, and Richard Nixon. • 2/18 at 1 P.M. Meet at the intersection of Broadway and Murray St. at City Hall Park (212-439-1090); $12.

Benefits

Chinese New Year's Banquet
The China Institute throws a banquet complete with entertainment and a silent auction on the third day of the celebrations, with proceeds benefiting the institute. • 2/14, cocktails 6 P.M., dinner 7 P.M. Peking Park Restaurant, 100 Park Ave., at 40th St. (212-744-8181, ext. 136); $100.

"Rouge: Une Fête Bohème"
For Valentine's Day, God's Love We Deliver throws a benefit cocktail cabaret straight out of *Cabaret*—an homage to twenties Europe with singers Daniel Isengart and Dana Farmer. • 2/14 at 6 P.M. Chambers Hotel, 15 W. 56th St. (212-414-0306); $50 advance, $60 at the door.

"Time to Give" Valentine Dinner
Considering the cost of your average Alain Ducasse meal, it isn't surprising that only about half of the proceeds from the benefit dinner—complete with personal bottles of Taittinger champagne and fifteen roses per couple—will go to breast-cancer research. • 2/14, cocktails 6:30 P.M., dinner 7 P.M. Alain Ducasse at the Essex House, 155 W. 58th St. (212-957-3005); $650 per person.

Russian Musical Winter Gala
Consul General Vyacheslav Pavlovski hosts a cocktail hour complete with caviar and blini, followed by dinner and classical entertainment, with proceeds benefiting the America Opera Music Theatre. • 2/15 at 7 P.M. Consulate General of the Russian Federation, 9 E. 91st St. (212-594-1839); $225, $400 per couple.

Exhibit

"Canines in English & American Literature"
Famed weimaraner photographer William Wegman appears at the opening of this show—coinciding with the Westminster dog show—displaying such classics as *The Hound of the Baskervilles*, *Call of the Wild*, *The Canterbury Tales*, and *The Wizard of Oz*. • Opens 2/13 at 6:30 P.M. NYU Bobst Library, Fales Collection, third floor, 70 Washington Sq. So. (212-998-2596); free.

Events

Four Weeks of Lunar New Year
The Year of the Horse officially kicks in Tuesday with a ceremony and large parade off Chatham Square. Catch the third annual main street parade on Sunday and the big Dragon Dance the following Sunday, with lots of concerts, dances, and banquets in between. • Opening ceremony 2/12 at 11 A.M., closing parade 3/3. Both at Chatham Square (212-226-6280); lunches $18.88, dinners $47.

"Jungle Love"
Somewhat racier than your average animal-mating tutorial, this adults-only after-hours event—including a mimed show called "Secret Codes" and a talk with gorilla expert Dr. Love—culminates in cocktails and hors d'oeuvres in the zoo's steamy rain forest. Beats dinner and a movie. • 2/14 at 6:30 P.M. Central Park Zoo, just off E. 65th St. (required reservations at 212-439-6532); $35.

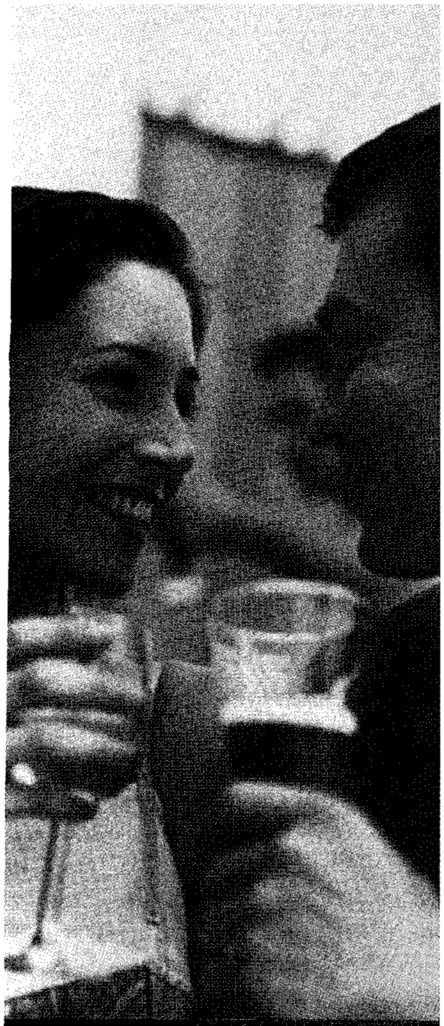
Gramercy Park Antiques & Fine Art Show
Old things of all kinds—from ancient scientific instruments to modernist Scandinavian paintings—can be found, with 83 dealers from across the nation peddling their varied wares. • 2/15 and 2/16, 11 A.M. to 7 P.M. and 2/17, 11 A.M. to 5 P.M. 69th Regiment Armory, Lexington Ave. at 26th St. (212-255-0020); $12.

Sports

126th Westminster Kennel Club Dog Show
Come to Judgment Day of one of the Garden's oldest and most entertaining traditions. See the antics that spawned Christopher Guest's *Best in Show*. • 2/12, 8:30 A.M. to 10:30 P.M. Madison Square Garden, Seventh Ave. at 32nd St. (212-307-7171); $35.

Metropolitan 50-Miler and Kurt Steiner 50K
Both of these brutal races, held simultaneously in Central Park, are sponsored by the Broadway Ultra Society, which only pounds the ground for runs longer than a marathon. • 50-miler: 2/17 at 8 A.M. Engineers Gate, E. 90th St.; $30, $25 members. 50K: 2/17 at 9 A.M. East Drive and 102nd St. (212-860-4455 for both races); $25, $20 members.

PHOTOGRAPH BY DAVID LAFRANC/GAMMA.



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cue Kids

Edited by Susan Avery

Children's Events

Seaside Romance
Learn about what goes on in the deep. (See box.) Crafts session and a snack follow. For ages 3 to 4, with adult accompaniment. Reservations required. • 2/14 from 10 A.M. to noon; New York Aquarium, Surf Ave. and W. 8th St., Brooklyn (718-265-3448 or www.nyaquarium.com); $18 includes one grown-up and one child.

Love Me Do
Let them count the ways world cultures express love. (See box.) • 2/17 from 10:30 A.M. to noon; Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400 or www.brooklynkids.org); $4.

Downtown Detectives
What can artifacts tell us about the past? Join an archaeologist at the South Street Seaport Museum to explore Native American trading beads, fish bones, an iron key, and more while trying to solve the mysteries of a world gone by. • 2/16, 2/23 at 1 and 2:30 P.M.; South Street Seaport Museum, 209 Water St. (212-748-8758); $5, free to kids 11 and younger.

Skin Deep
In this version of "The Ugly Duckling," a king and queen are desperate to find a husband for their not-so-hot daughter, but they learn that beauty works on many levels. • 2/15, 2/16 at 8 P.M., and 2/17 at 3 P.M.; Provincetown Playhouse, 133 MacDougal St. (212-998-5867); free.

Purim Punim
Make a hand-held mask for Purim from fast-drying clay, wire, and acrylics at Yeshiva University Museum. In the spirit of the holiday, kids can paint an alter ego on the inside of the mask as well. • 2/17, 2/20 from 2 to 4 P.M.; Yeshiva University Museum, 15 W. 16th St. (212-294-8330); $6 grown-ups, $4 kids and seniors, free for kids 5 and younger. Materials fee $4.

Jazz for Junior
Lincoln Center's Jazz for Young People asks "Who Is John Coltrane?" and examines his musical accomplishments. The program features the Lincoln Center Jazz Orchestra and is hosted by Wynton Marsalis. • 2/16 at 11 A.M. and 1 P.M.; Alice Tully Hall, Broadway and 65th St. (212-721-6500 or www.jazzatlincolncenter.org); $15 grown-ups, $10 kids.

Island Tales
Join the cast of public television's famous characters, along with *The Women's* Rue McClanahan, for WLIW's Reading FunDay at Roosevelt Field Mall. Meet Clifford the Big Red Dog and the cast of *Dittydoddle Works*. Kids will be entertained by storytelling, drawing, dancing, and sing-alongs. • 2/16 at 11 A.M.; Roosevelt Field Mall, Garden City, Long Island (516-367-2100, ext. 8044, or www.wliw.org/events); free.

Little Red in Chinese
A traditional Chinese opera–style performance of the classic *Little Red Riding Hood* takes on a new flavor with Asian costuming, acrobatics, and martial arts. • 2/17 at 2 P.M.; Abrons Art Center, Henry Street Settlement, 466 Grand St. (212-598-0400); $10 grown-ups, $5 kids.

Life Underground
Burt the Raccoon, a one-man comedy puppet show, comes to Queens for an educational and sign-language story about life in the forest. Preregistration suggested. • 2/19 at 10:30 and 11:30 A.M.; Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston (718-229-4000); $3 grown-ups, $10 kids.

The Bag People Are Back
The Paper Bag Players' new show, *Knock Knock Knock, Anybody Home?*, depicts a lost glove in the city, a frantic pocketbook, rock-and-roll dinosaurs, and a lady who wants the biggest cookie in the world. A parental must. • Through 3/3 at Kaye Playhouse, Hunter College, 695 Park Ave., nr. 68th St. (212-772-4448 or www.thepaperbagplayers.org); $15–$20.

Happenings

Love Grows in Brooklyn

This Valentine's Day, kids can learn whole new ways to look at the birds and bees. From a gander at domesticated penguins with same-sex partners to the voodoo bottles used in Haiti for casting spells of desire, Brooklyn educators are ready to open up that stammer-inducing discussion. At Coney Island's New York Aquarium, the Valentine's Day program **To Sea With Love** (pictured) includes an age-appropriate talk on love and courtship in the underwater world. Did you know that it's the male seahorses that give birth? That penguins—straight and gay—are monogamous? Or that codfish give birth to upwards of a million babies but never stick around once they're born? Kids will even be taught the knack of distinguishing male from female fish. Back in the human world, **All You Need Is Love**, a program at the Brooklyn Children's Museum, examines the way various cultures express devotion, such as voodoo altar prayer and enticing dowries. "It's a sweet way to learn about other people around the world," says spokesperson Teresa Gonzalez. "Afterwards, the kids get to design their own tote bag with puffy paint to give as a gift." Well, okay—but I still want the chocolate. (See "Children's Events.") S.A.

PHOTOGRAPH BY RICK MILLER/NYA.

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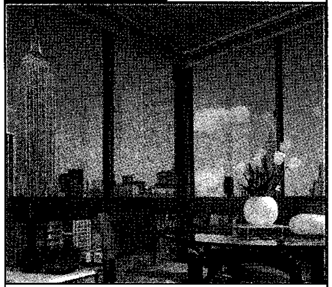

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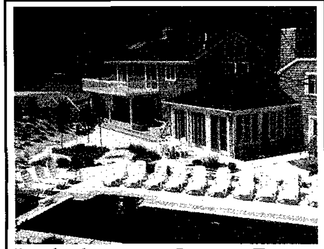

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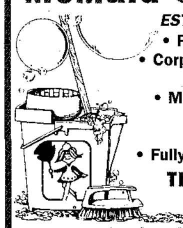

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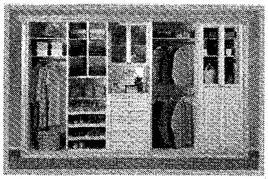

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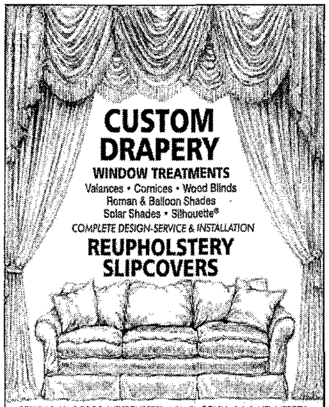

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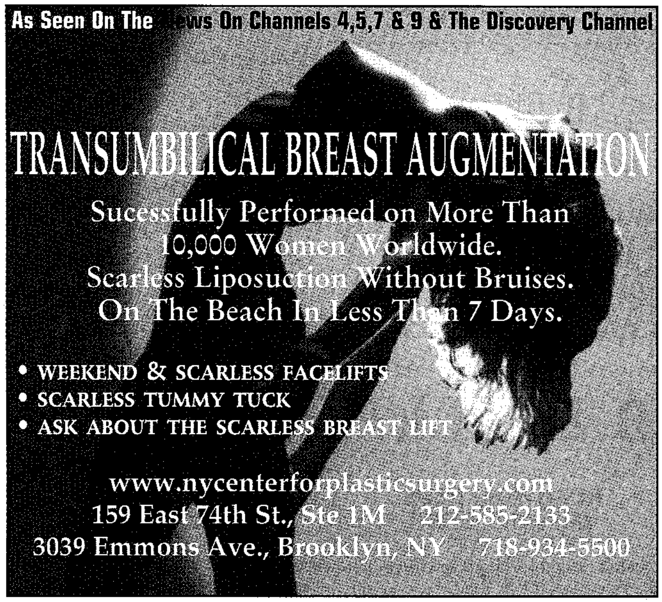

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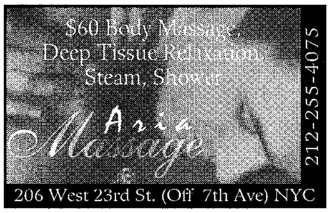

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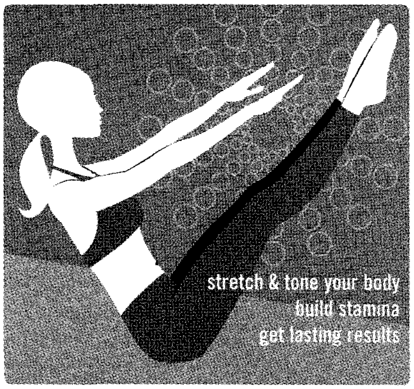

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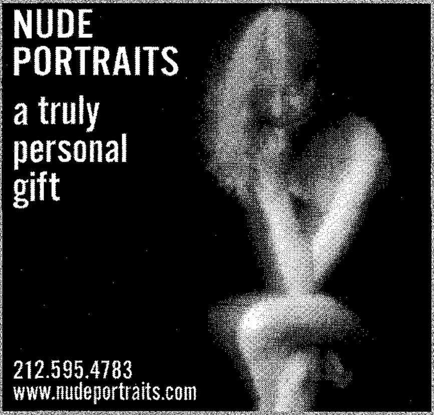

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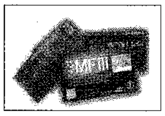

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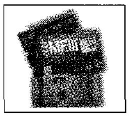

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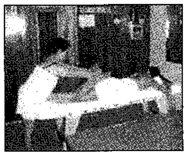

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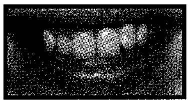

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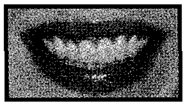

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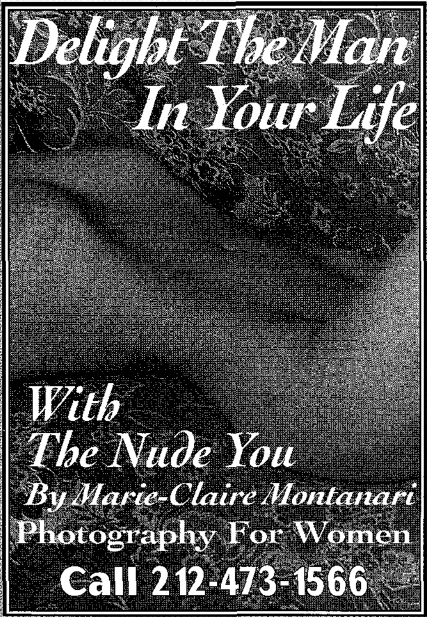

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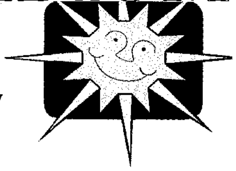

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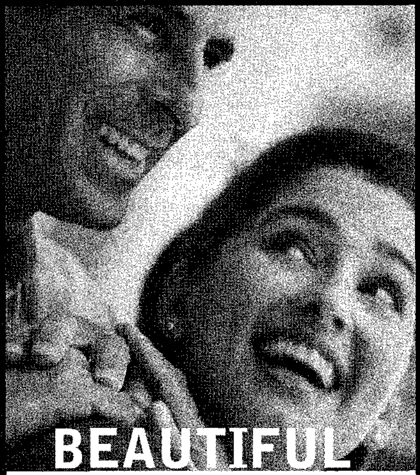

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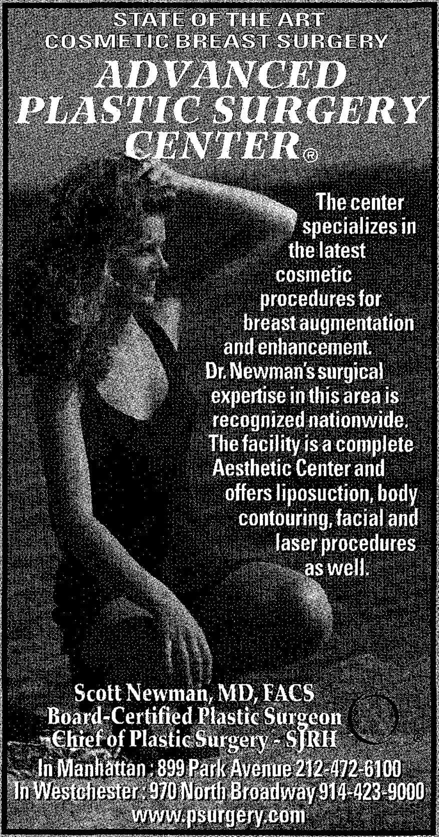

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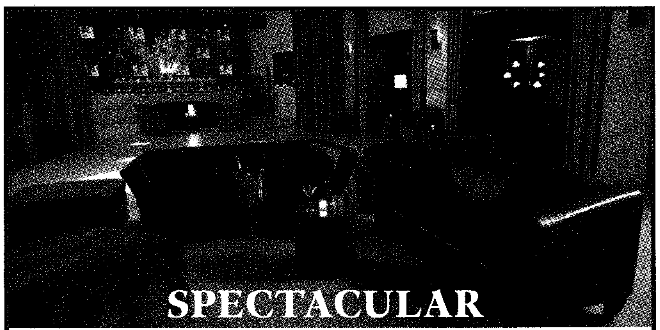

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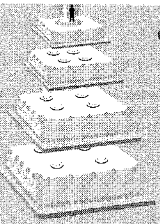
Great  Weddings

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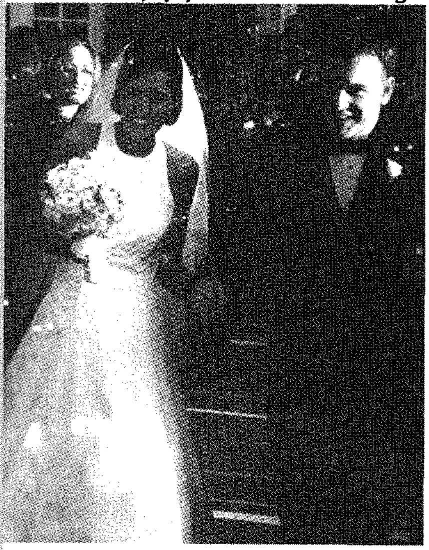

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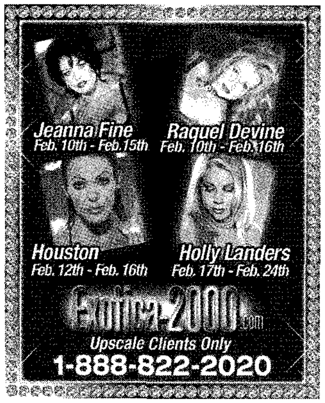
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You're A Real Mensch—And I'm a smart, sexy, very successful woman, 46, 5'4", who knows a great guy when she meets one. Warm, kind, creative, curvy, very attractive, Jewish (not religious), Bergen County brunette with a heart full of love, seeks smart, sincere, very successful professional man to share it with! JersiePeach@aol.com (please include phone number). 1837 ✉☎

Sense Appeal Plus Vivacious—Curvaceous, eclectic lady who enjoys Le Cirque and the circus, genes and jeans, theatre and NBA, psyches and Nikes. Also educated, slim, caring, easygoing, pretty, independent. If you're a youthful, over-60, intelligent male, let's make a dynamic duo. eHelloDolly@msn.com 1869 ✉☎

Attractive, Romantic, Charming—Jewish brunette, 57, slender, good personality and great sense of humor. Enjoys gourmet cooking, dining, traveling, music, theater. Looking for nice gentleman, 59-65, to enjoy life together. Photo/note. 1927 ✉

Beautiful, Sweet And Sexy—Teacher, 32, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 32-39, who is successful, ambitious, kind and looking for a best friend and a forever romance. Note/photo/phone. 1826 ✉☎

Delightful, Petite, Eclectic—Pretty, young 73, NJ. Seeks youthful, upscale, fun male, 67-72, long-term/serious. 1828 ✉☎

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Not A CEO—Or a hunk or a zillionaire. No Porsche. No house in the Hamptons. Still reading? Handsome, successful professional man (divorced, 40s), friendly, generous, humorous, trustworthy and more, seeks brainy beauty who offers the same. Photo, please. 1860 ✉☎ wrk2@mindspring.com

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Very Handsome—Company president, athletic build, excellent health, intelligent, single white male, 47, looks 35 (really), with developed sense of humor, seeks very attractive, single white female, 30s (no children, please), slim, fit, who wants to explore everything life has to offer. Recent photo/note/phone. You won't be disappointed. 1886 ✉☎

Exotic, Attractive, Green-Eyed—Olive skin, Euro-Latin extraction, youthful 35, gregarious, slender, smart, sexy, affectionate, successful medical sales professional. Culturally aware, diverse interests, adventurous spirit, traditional values, upbeat and positive. Seeks handsome, warm, considerate, romantic, successful, worldly but fun and down-to-earth playmate/soulmate for a fairy-tale ending. Photo/note. 1867 ✉☎

Fit, Attractive, Charming—Blond, 50, professional, nonsmoker, enjoys movies, dining out, walks and baseball. Seeks a professional man with sense of humor, 45-55, for serious relationship. 1813✉☎

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A Whole New World—Looking for a secure gentleman, 49-63. Widowers welcome. I'm a queen searching for her king. Photo/note. 1795 ✉☎

Single Jewish Female—Striking, intelligent, artistic, relocating to New York, seeks quality male, 48-65. POB 620746, Newton, MA 02462 - or barbarar@netvision.net.il

Youthful, Attractive, Successful—Entertainment exec in her early 40s, athletic, sense of adventure and a loving heart. Enjoys the city and outdoors. Looking for good man who wants a committed relationship, to share a future that could include children. A sense of humor, smart, confident, down-to-earth and successful in his own way. Photo/note, please. 1892✉☎

One-Of-A-Kind—31-year-old, foxy beauty seeking white gentleman to cherish - 40-60 years old, tall, athletic, good-looking and financially successful. No reply without photo. 1817 ✉☎

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Successful Young Businessman—35, tall, slim, athletic (tennis, karate, skiing), great sense of humor, sincere, nonsmoker, no drugs, seeking educated Christian female under 33, for laughter and romance. Photo/short bio, please. 1803✉☎

Attractive Asian Female, 45—Seeks humorous, intelligent male. 1915 ✉

You'll Never Have In-Law Trouble...—If you pass muster with me. Seeking stable, handsome, successful man, 30-40, for my gorgeous, witty, successful daughter, 31. Leave me a message explaining why you'd be good for her, and I'll consider passing along your number. 1810 ✉☎

Gay Female—Youthful, attractive, 50s. Cerebral/creative, communicative. Seeks genuine, stable, physically fit woman for growing relationship. 1866 ✉☎

Let's Love Again—I'm very pretty, vivacious, multifaceted, bright, secure, independent, fit, fun, 55, Jewish. Are you the perfect man for me? 1858 ✉☎

Zest For Life—Upbeat, happy, caring, cultured professional female, 61, seeks male to celebrate life. Come travel with me. Photo/note. 1836 ✉☎

Warm, Vivacious, Curvaceous—Pretty, long-haired brunette seeks tall, sexy teddy-bear type, 45-60, with kind heart, keen mind and zest for life, for moonlit nights over Manhattan, Paris, plus, plus, plus... Photo/note, please. 1801 ✉☎

I Still Haven't Found—What I'm looking for - U2? Successful professional, attractive, 5'9", 45 (looks 38), dad of adorable 6-year-old boy. I am extremely loving, warm, affectionate (sounds like a golden retriever), good sense of humor (me, not the dog). I love music, sports, travel and spending time with my little boy. I would love to meet an intelligent, sweet, fit and attractive woman, 32-39, who is marriage and family-minded. Note and photo, please. 1841 ✉☎

Attractive, Successful, Single—34, enjoys music, film, art and good meals with great company. Long dark hair, light eyes, 5'5" and drawn to smart, successful men with good sense of humor. 1831 ✉☎

Dance The Bossa Nova With Me—I'm a classy, highly educated, attractive Brazilian, late 30s. Wish to share romance and culture with successful Jewish male of kindred spirit, 45-60. 1879 ✉☎

Stunning Blond Head-Turner—Jewish professional, 5'4", 48, great shape, works out, seeks committed relationship. 1905✉☎

Handsome And Successful Professional—48, 6'3", well-built, sincere, seeks attractive female, 30-38, 5'6" plus, who is ready to enjoy life's treasures. Photo/note. 1890 ✉☎

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Handsome Male, 33—5'9", brown hair, blue eyes, Jewish, Ivy League, movie-star looks. Seeks sincere, extremely attractive, slim woman. Photo a must. 1926 ✉

Serene, Slender Educator—5'4", brunette, 54, loves the arts, seeks a soul mate, 55-65, who is a kind, sensual and well-educated man. Manhattan. 1918 ✉☎

Fabulous Gal—Pretty, shapely, smart, fun, seeks fabulous guy, 40-62. 1897✉☎

Beautiful Chinese Lady—Seeks 30-40, extremely successful, honest, handsome, romantic, marriage-minded gentleman, 5'10" plus. Photo a must. 1909 ✉

Attractive, Secure—Educated man, 60, seeks a very special woman. Photo. 1792✉☎

Handsome Professional Male, 52—Funny, warm, sincere, easygoing, athletic, many interests, seeks attractive female for serious relationship. 1891 ✉☎

Nice Italian lady—Late 40s, professional, nonsmoker, seeking either Italian/German male in his 40s, clean-shaven, no beard or mustache, professional, nonsmoker, who enjoys Manhattan, the beach, and loves animals. I am a very romantic, down-to-earth person. Photo/note, please. 1923 ✉☎

Partner For Life—Successful, well-educated, good-looking (45) male, looking for the same, 21-39, woman. You must be slender, physically fit, enjoy romantic nights together, travel and all that life has to offer. Recent photo/note. 1920 ✉

Beauty And Brains—Vivacious, young 47, seeks educated, (com)passionate man, 40-50, for keeps. Carpe Diem! Kukltza@aol.com 1882 ✉☎

Long-Legged, Slim And Sexy—Professional Jewish woman, 45, with high energy and low negativity, seeks tall man, 40-60, who likes to laugh and wants to be loved. Two kids/one dog are included in the package at no extra charge. Photo appreciated. 1914 ✉☎

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Pretty/True Woman—Early 40s, looking for true/financially well man. 1811 ✉☎

Male, Jewish, MD—40s, seeks loving Jewish female doc, 30-40s. 1924 ✉

North Shore, Beautiful—Vivacious, exceptional Jewish brunette with long hair, big brown eyes, sexy, shapely, athletic, caring, loving, spontaneous, witty, very successful, 58, 5'4", ready to dance again with quality, 60ish Jewish mensch, nonsmoker. Note/phone/photo. 1851✉☎

A Lovely-Legged—Very pretty, in-shape blond, young-looking 56 - have a special attraction to a more mature Christian gentleman, 60 plus. To hold that attraction, he must be fit, well-groomed, intelligent as well as interesting, have a zest for life and a desire to spend the first and last chapters with a very lovely lady. 1800 ✉☎

European-Born Female—40s, attractive, cultured, Ivy, (212), spiritually evolved, hoping to find a platonic connection... friendship, companionship with a sophisticated, cultured gentleman with an edge, who is serious, funny, kind, interesting, creative and fun. 35-57. Elyanora@aol.com 1901 ✉☎

London-Based—Gorgeous, slim, leggy English blond lady, 32, seeks very successful, sophisticated, generous gentleman, 45 plus, for mutually rewarding relationship. 1931 ✉

Sophisticated, Sultry, Athletic—Very attractive Jewish female, 5'6", with varied interests including ski, cycling, jazz, wine, seeks tall, 46-plus, fit, successful, commitment-minded soul mate with similar interests. Note/photo/phone. mski525@aol.com 1910 ✉☎

Pretty Jewish Woman—Early 50s, owner of a very successful health-care consulting firm in Fairfield County, seeks a rare animal: a male friend and lover who has intellectual substance, financial security, wisdom and humor. I travel a lot for business and pleasure; love sailing, scuba, skiing, biking, photography, theater and the arts, and good wine. If you are between 52-64, and like who you are, I might too. Send photo and note. 1818✉☎

Top Quality—Smart, pretty, elegant widow seeks caring Jewish man, 64 plus, for fun, laughter and romance. 1791✉☎

Athletic 52-Year-Old Male—Seeks woman interested in cooking, yoga, art and travel. Note and photo. 1880 ✉☎

Unique, Mature Woman—Seeks sincere, financially secure, affluent gentleman, 65-75, to share love/joy/laughter. 1884 ✉☎

Best In Class—Ivy-educated MBA, beautiful brunette - gorgeous face, sparkling eyes, slim figure. Smart, energetic, warm, witty, cultured, multi-layered, dynamic, successful, rare woman of quality. Loves country/city, the arts, travel, sports, family. Seeks tall, educated gentleman - 50-early 60s, cultured, charismatic, emotionally/financially secure, warm, kind, generous, sophisticated yet down-to-earth, active, athletic, good sense of humor, youthful spirit, curious mind - who's seeking his last true love. Photo/note. 1844 ✉☎

Beautiful Lady—PhD-level engineer in computer field, 30s, Eastern Orthodox, seeks highly educated and accomplished man for potential marriage/children. 1815 ✉☎

Pretty Corporate President—Exciting, divorced lady, Jewish, slim, sexy, smart, creative, seeks very accomplished, attractive, cultured male, 55 plus. 1925 ✉ ☎

Cool, Hip City Chick—Well, not too cool and not too hip, with a country heart, who loves indoors and outdoors, intensity and peace - and at long last is ready to settle down. Youthful, fit, pretty, successful, early 40s. Come as you are and leave as much baggage as possible at home. Photo/note, please. 1895 ✉☎

Attractive, Quick-Witted Filmmaker—40s, Jewish gal, seeks smart, successful, sensitive, adventurous man. Photo. 1796 ✉☎

Dashingly Handsome—Delightfully witty, deftly intelligent, physically fit, financially sound, emotionally secure, humble widower seeks woman, 47-53, for long-term relationship. Note/photo. connelly40@aol.com 1802 ✉ ☎

Tall, Dark, Handsome—Young doctor seeks attractive woman, 30-43. 1929 ✉☎

You Won't Believe This Package—Gorgeous strawberry-blond, slim, trim, athletic businesswoman - loves travel and romance. Seeks sophisticated, established Jewish man in his mid 40s to early 50s, who has a joy for life. 1906 ✉☎

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S
Games
6
Swing Lessons
8:30 pm
7
MOMA
1:00 pm
Touch Football
3:00 pm
Ping-pong & Pool
9:00 pm
ass
13
Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
Workshop
ght
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
elle Justine
Beach Volleyball
27
Salsa Dance Workshop
8:15 pm
28
Long Island Wineries
10:00 am
Rock Scrambling
10:00 am
Chelsea Galleries
2:00 pm

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Michelle Pfeiffer Type—Very attractive, divorced Jewish female, beautiful green eyes, blond, 5'4", slim, 40ish. Loves dancing, traveling, theater, NYC. Seeks handsome, bright Jewish male, 48 plus, who appreciates a class act. oneclassact10@aol.com 1838 ✉☎

Pesach Is Coming—Your parents will ask, "Nu, anyone special?"... Tell them about me. Pretty, tall (6'), 40, funny, nonsmoker, never married, and a great Kosher cook too. 1877 ✉☎

5'6", Blue-Eyed Blond—This is my first time - placing an ad, that is. It's so hard to meet single, like-minded people, so even though this is a little awkward, I'm ready to try if you are. Especially if you are between 50-60; as romantic as you are practical and as kind as you are strong; if you love sports (golf) as much as music and theater; quiet as much as partying; travel as much as sitting by the fire; if you have a curious and searching mind, a dry and healthy sense of humor, and if your voice is mellow, your touch light and your sense of time careful and slow! If you are all this, then I think I might be your complement, and this healthy, fit, financially secure widow, 50, would like to meet you. 1888✉☎

Upscale But Down-To-Earth—Very beautiful in/out professional female, 32, fun, caring, romantic, seeking attractive Christian white gentleman, 32-40, honest, fun, generous, established, educated, for serious/long-term relationship. 1928 ✉☎

Gay White Male—41, Baltimore-born, New York-enlightened, Broadway theater professional - looking for emotionally mature, secure man who has done groundwork and is ready for a loving relationship. I am an upbeat, fun-loving optimist (6', 195 lbs), who likes eating in restaurants, going to shows and movies, the Food Channel, times at home and all the things that make NY interesting. Bars are for kids and prisons. You're a nonsmoking NYC guy with an interest in theater, emotionally expressive, with a boundless sense of humor and a kind readiness of heart. Let's enjoy life together. I know you're out there. Letter. Recent photo. Phone. 1913 ✉

A Bubbly, Cute, Dynamic—Emotionally fit, good-natured, happy, intelligent, Jewish, kind, loving, magnetic, NYC, objective professional questing romantic swain - traveled, upscale, vibrant, witty, xtra-youthful Zaide, 65 plus. 1846 ✉☎

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Have I Got Stories Of Singlehood—Just want to meet a normal, well-adjusted, Jewish professional man under 70. Family, lifestyle and sense of humor a big plus. I'm a Jewish divorcee, 60, with classic looks, laughing green eyes, smiling disposition. Bemyvalentine07@yahoo.com 1843✉☎

Attractive Woman Professional—54, educated and nice, seeks a successful mensch, 50-60 plus. 1806 ✉☎

Wanted: Gentleman, 64-70—Successful, warmhearted, cultured, fit, witty, tall, from NYC or surroundings, for romantic, fun relationship and travel to Europe with cosmopolitan, like-minded Manhattanite lady. 1917 ✉☎

Slender, Stunning, Sophisticated—Widow and accomplished professional seeks gentleman in 70s or 80s, to fall in love with. Enjoys golf and stimulating conversation. 1797 ✉☎

Handsome, Romantic Male—5'11', brown hair, blue eyes, 39, seeks slim, attractive woman for fun, romance and passion. Photo a must. 1829 ✉☎

Jewish Male—Likes to exchange Valentine gifts. Have a lust for life, be chic and sexy, middle to upper 40s. Photo. 1839 ✉☎

Do You Believe In Faith?—Attractive Irish blond woman, early 30s, seeks intelligent, handsome man who's a real gentleman - but not boring, to share some laughs with. Please send photo. 1907✉

Is It Meant To Be?—Vivacious, green-eyed brunette, petite, Jewish, nonsmoker, described as cute, warm, seeks communicative, upbeat gentleman, 40s, to share romantic dinners, movies, travel. Exchange photos. 1821 ✉☎

Pretty Professional Female—Smart, sweet and blond, 5'6", slim. Loves to ski, laugh and travel. Seeking intelligent, fun-loving, 40-plus, financially and personally secure man for long-term relationship. Recent photo and brief bio a must. 1922✉

Incredibly Cute—Seeking extraordinary man. I am 39, 5'2", Jewish, green eyes, fit, fun and athletic. I have no trouble dating, but I am waiting for the right one. He is 5'8" plus, 39-45, fit and very attractive. You enjoy sports, working out, having fun and are selective. If you think we should meet, note and photo essential. 1865 ✉☎

Sweet, Warm, Bubbly—Attractive, fit, full-figured Jewish woman... Interested in meeting a great guy, 45-58, who is kind, desires to have fun, intelligent, successful and ready for romance! Are you the one?? Please respond with recent photo. 1878✉☎

Attractive, Boston, Single Jewish Man—61, ex-Upper West Sider, visits NY often; seeks female for full connection while I'm there. Willokay@aol.com 1820✉☎

Smile—Handsome, successful dentist, 6', 180 lbs, great sense of humor, loves dancing, travel, sports. You're 5'4" plus, 30-45, sharp and shapely. Photo. 1809✉☎

Corporate Attorney—41, adoring mother of two girls, very attractive, sophisticated European with a gypsy soul (speaks five languages) - is looking for a true fairytale gentleman who is a soul mate, supportive partner and an elegant companion. Age, height, religion, race, smoking absolutely unimportant. eva@cybercap.com 1816✉☎

Exceptional Female Artist—Attractive, slim, successful, evolved. Seeks successful, attractive, healthy man, 47-65. Photo a must. 1921 ✉

Red Hair, Irreverent Beauty—Great conversationalist, book author, looking for wonderful man, 58-65. 1911 ✉☎

World-Class—Musician has performed at top level - classical chamber music, solo and orchestra. Seeks an extraordinary woman who has old-fashioned values tempered by strength and vision - romantic, beautiful, to 39. I'm tall, good-looking and stay in good shape by frequent tennis and working out. Seek enchanted duet leading to marriage and beyond. Note/photo, please. 1819 ✉☎

One Very Special Guy—53-year-old, good-looking, former pro athlete, in great shape, very youthful-looking, seeking one slender, in-shape, great-looking woman for one-on-one love match. Photo/phone/note. stevebarry44@aol.com 1804 ✉☎

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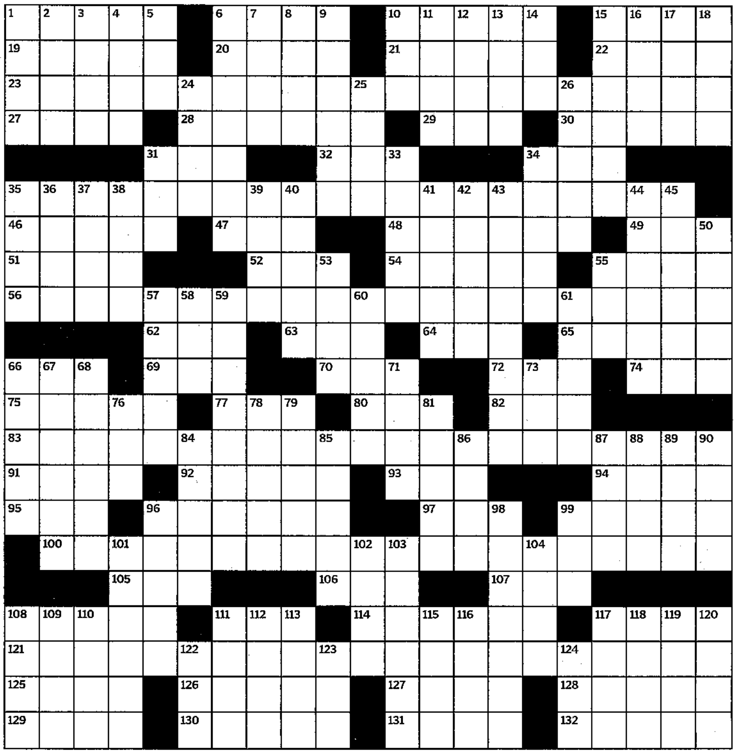
'Cue' Crossword by Maura B. Jacobson



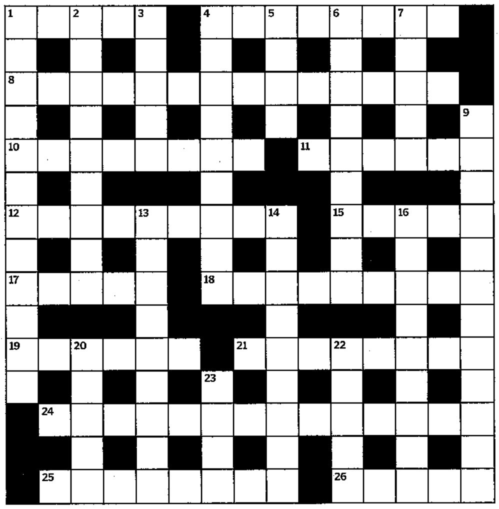
ACROSS

1 Blanket
6 Snug as —— in a rug
10 Derisive shouts
15 Campus house, familiarly
19 Crop up
20 Bowling alley division
21 Extract from petals
22 Wander
23 He said, "I —— my wife."
27 Do in
28 Dutch beer brand
29 Puppy's bite
30 Singletons
31 Bartender's "rocks"
32 Domicile: abbr.
34 La ——, Bolivia
35 She said, "Since the subject has been ——."
46 Hunter constellation
47 Car-club emblem
48 Devise something new
49 Oiseau's nest
51 "Nine, —— big fat hen"
52 Commercial prefix for winter products
54 Was inclined to one side
55 TV clown
56 He said, "On our honeymoon, we ——"
62 Carries in stock
63 Depot abbr.
64 Hammarskjöld of the U.N.
65 Colonel's insignia
66 Nancy Hanks's boy
69 —— roll (winning)
70 Sound from a souse
72 Part of MoMA
74 "Rings on —— fingers . . . "
75 Famine's opposite
77 Between Cecil and Mille
80 Break in a sequence
82 "—— Rosenkavalier"
83 He continued: "—— of traffic."
91 Rio girl in a song
92 Mr. Yale
93 Antipole of S.S.W.
94 What the blackbirds were baked in
95 Duo after em
96 Like a forest: var.
97 Dad's bro
99 In the least
100 She said, "Let's go to France because I have ——."
105 "Slammin' " golf champ, with 41-Down
106 Getz's instrument, for short
107 Devilkin
108 Elsie the cow's mate
111 Union in a 1955 merger
114 Renata of the Met
117 Bashed, Biblical style
121 They both said, "We can wed next summer and ——."
125 Loosen
126 Coliseum
127 Raison d'——
128 Hindu personal force
129 Practice boxing
130 Suffers audibly
131 No mere talker
132 Of Peruvian Indians

DOWN

1 Crow conversation
2 Unwritten exam
3 Passport addition
4 Catch sight of
5 Dem.'s opponent
6 Island city off San Francisco
7 Chesapeake, and others
8 Basic entity
9 Classifications in biology
10 Gatsby's first name
11 Prince William's prep school
12 Case for small articles
13 Sloping walkway
14 —— Lanka
15 Wild excitement
16 Toga
17 Assert
18 Informal shirts
24 Track event
25 Kind of plaid
26 Drink to
31 Him: Ger.
33 Moonshiner's device
34 Pony or bean
35 Undergrad mil. gp.
36 Sandwich cookie
37 Japanese aborigine
38 Furnace fodder
39 Not fem.
40 Slang for American soldiers
41 See 105-Across
42 The Donald's first ex
43 Deserter
44 Sufficient
45 Be really hot
50 Drowsy one
53 Hippocratic, e.g.
55 Coll. degree for a future exec
57 Garb for Gandhi
58 Get sun-bronzed
59 Actress Adjani
60 Baseball's Satchel
61 Repopularized, as fashions
66 In flames
67 Beatty's wife
68 Pennsylvania city
71 Lyricist Sammy
73 Gun the motor
76 Mineral spring
78 Act as chauffeur
79 Allen of the Green Mountain Boys
81 Locker-door décor
84 Rationalistic belief in God
85 Goes after game
86 Vein, in anatomy
87 Syllables after sol
88 —— the crack of dawn
89 Eight furlongs
90 Snigglers' wrigglers
96 "First —— see tonight"
98 Insect, colloquially
99 Cleo's snake
101 Letter sign-off, perhaps
102 Diner specialty
103 Surpass
104 Andy's sidekick, on old radio
108 Lambs' mothers
109 Frogs do it
110 Western flattop
111 Ethnic coif
112 Runaway insect?
113 One of the Redgraves
115 In the know about
116 Poop out
117 The Ugly Duckling, ultimately
118 Artist Chagall
119 La Douce
120 Fed. agent
122 Skip town
123 Is no longer
124 Go schussing

The 'Guardian' Crossword Set by Auster



ACROSS

1 Parrot's lower stomach blocked by some acorns. (5)
4 Trouble taken to remove lock? (8)
8 Charles chose to change instructors. (14)
10 Envoy wants to avoid unsettled year abroad. (8)
11 Traipse about and acquire this device. (6)
12 Story lines—a censor's upset about one. (9)
15 Eat with Royalty? Great! (5)
17 Something put in with the matching china perhaps. (5)
18 Spy's fall from the roof? (9)
19 Turkish garment can conceal a small foot. (6)
21 Part of pressure group espousing Republican leader. (8)
24 Empress put on a turn—a fiery outburst! (9-5)
25 Something I found to press and wear out? (8)
26 Criticised when assessed. (5)

DOWN

1 Main on/off controller with cold streams flowing. (6-6)
2 Cheerio broadcast on ship from woman getting part of estate. (2-7)
3 Clubs for daughters going to court. (5)
4 Put off quarry limit. (9)
5 Stop a fish eater. (4)
6 Shearer recklessly takes on half the ewes and runs through. (9)
7 Science paper deals with the neck. (5)
9 Leading actor's gripe—made to like Old Glory. (4-8)
13 Fur from a tsar upset Asian prince. (9)
14 Minister rises in spiritualists' meeting, terminating payment. (9)
16 Agent rises, intent on changing material. (9)
20 Dash from blaze when told. (5)
22 Still need to pay, though in credit, for quail. (5)
23 A tune recalled—"One Fine Day," perhaps. (4)

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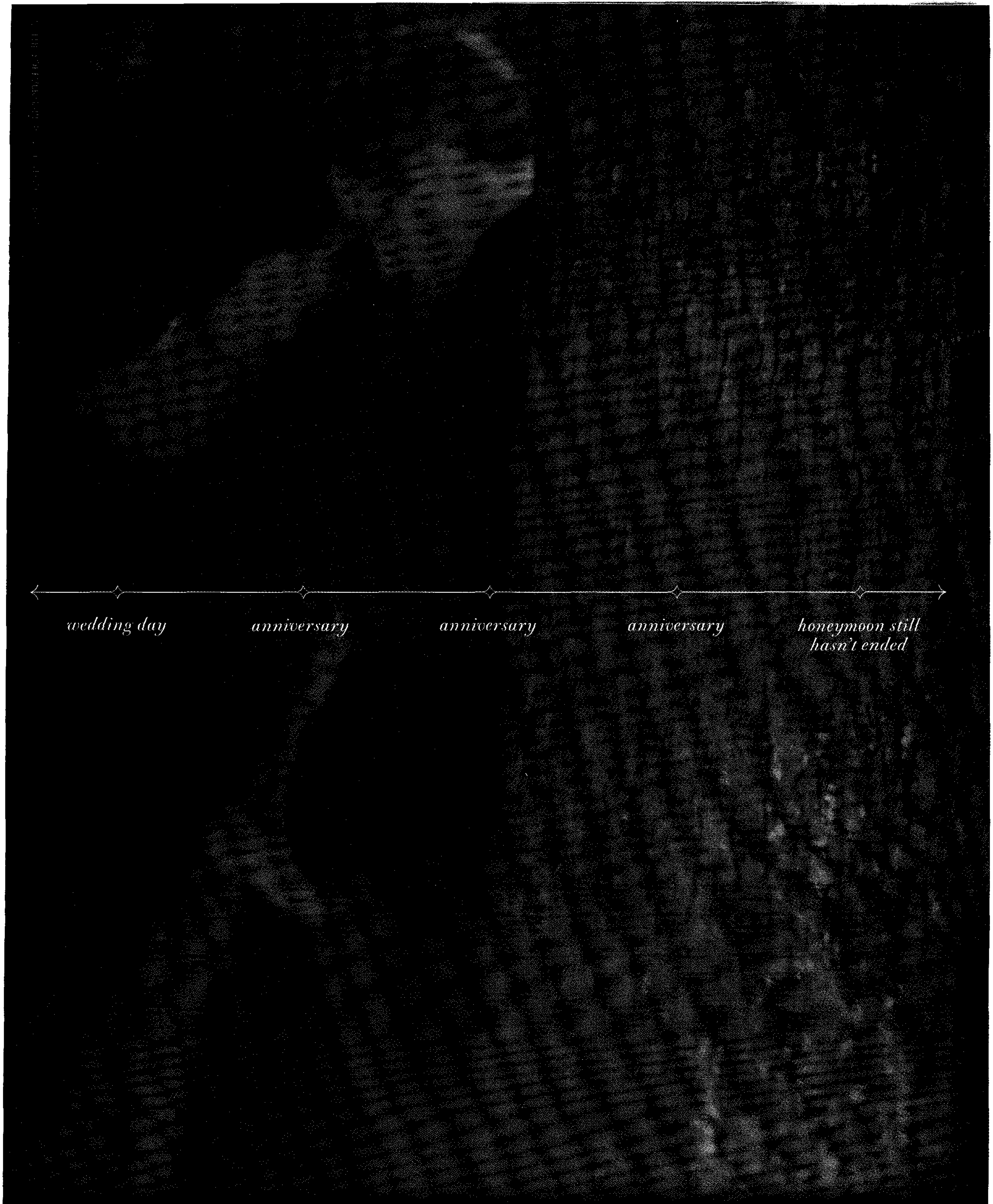
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 206; FOR A PEEK AT THIS WEEK'S ANSWERS, VISIT NYMETRO.COM/NYM/PUZZLE.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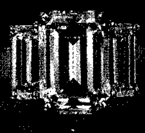

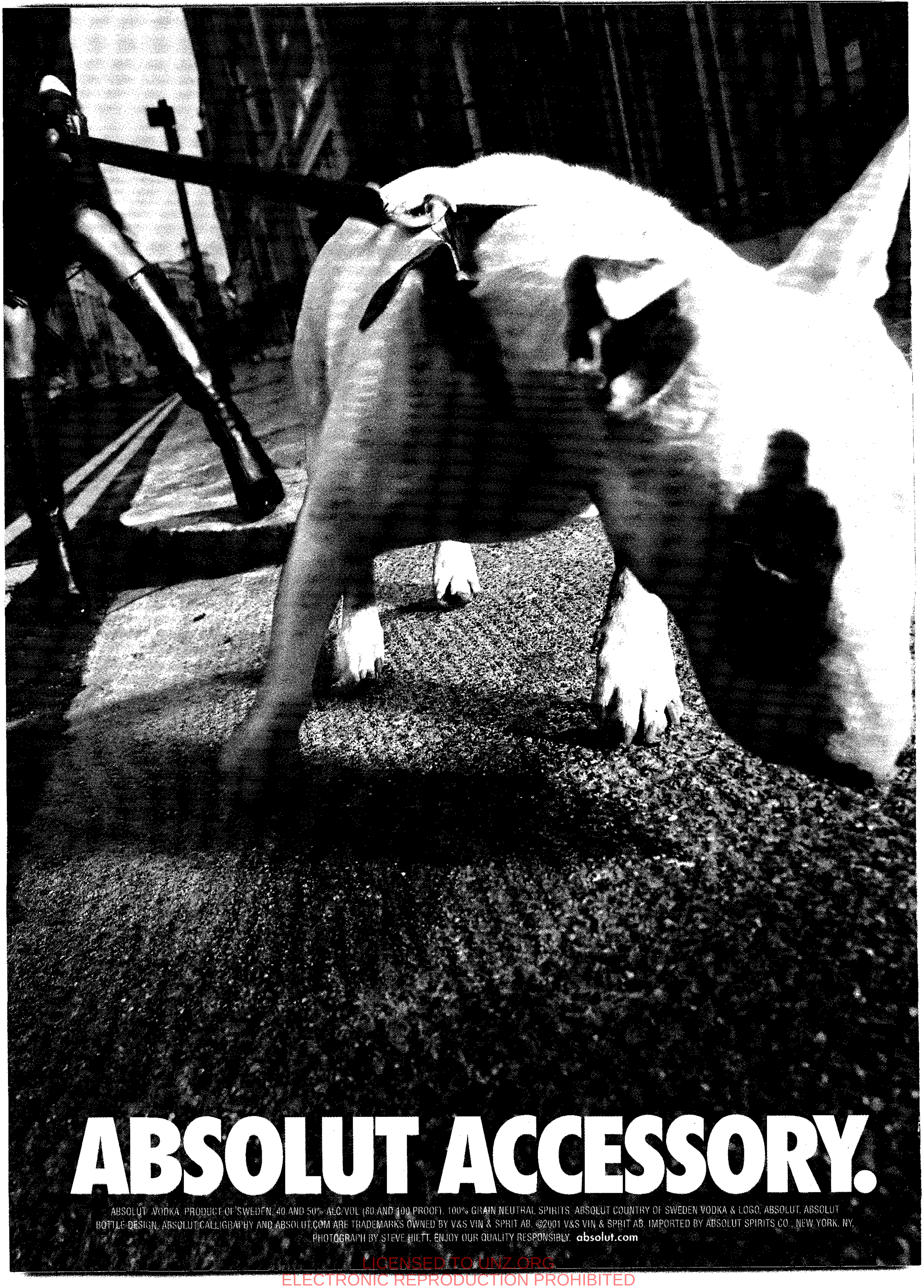

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